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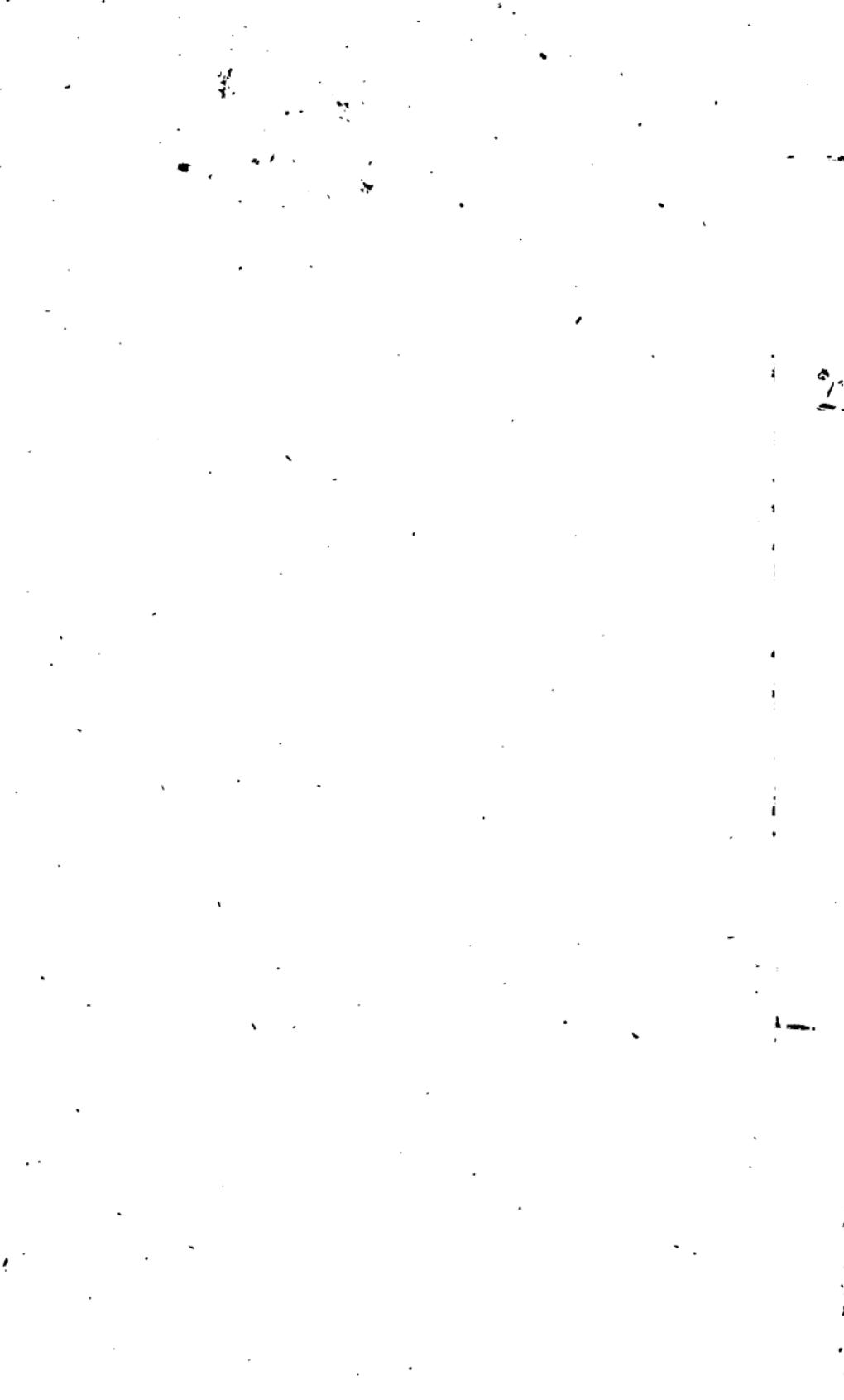
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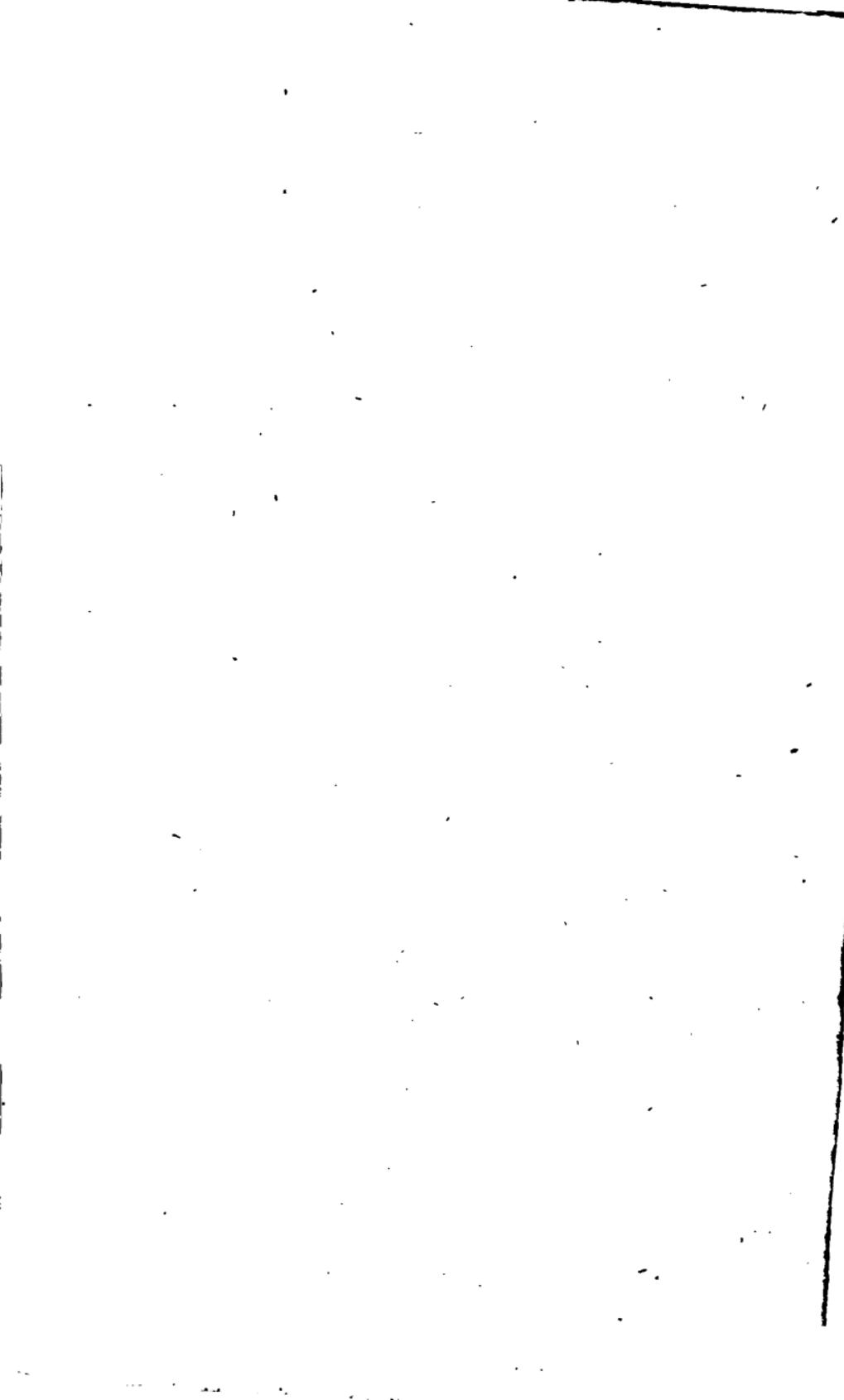
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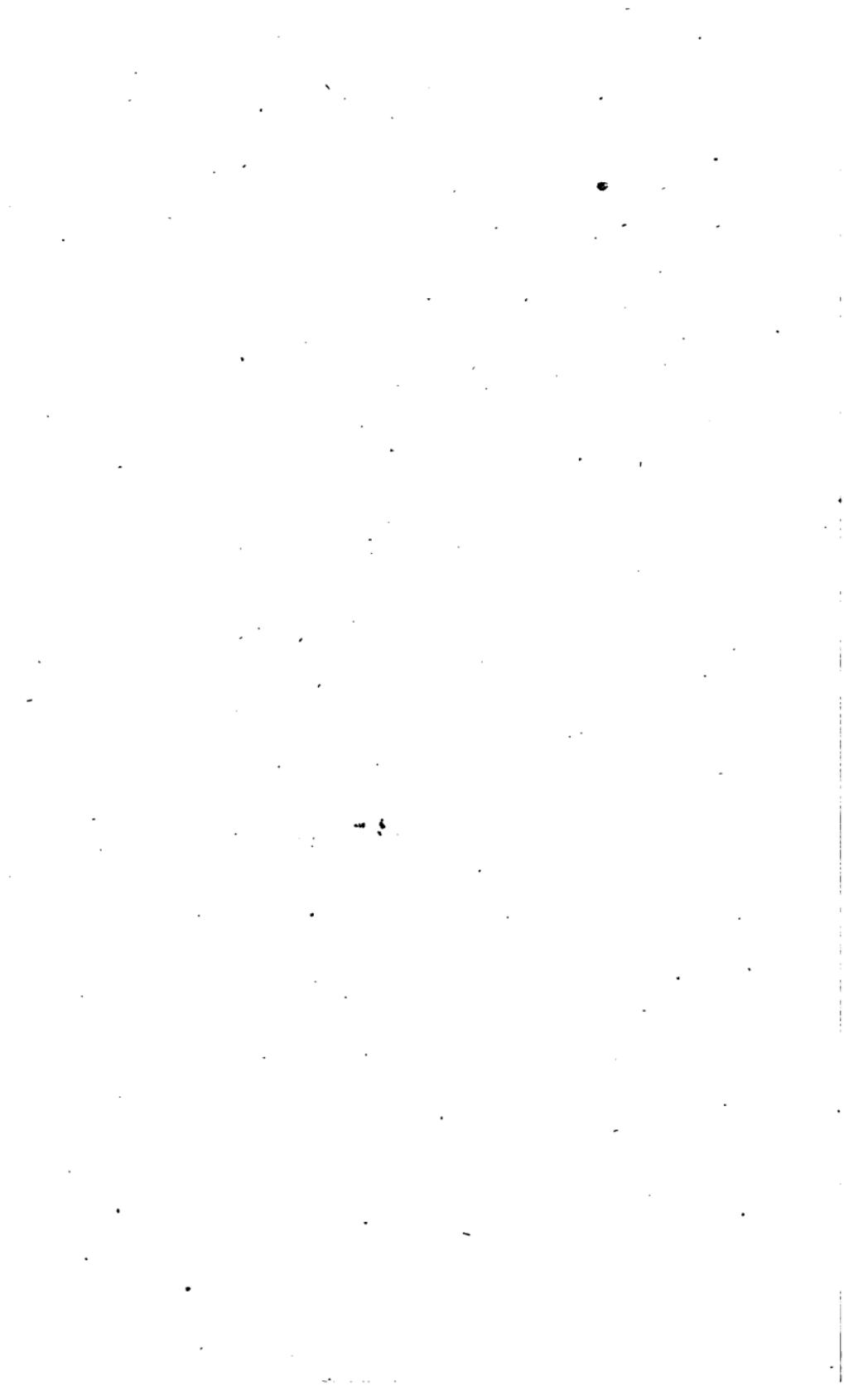
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CLAYE'S STOCK HILL.

Published June 1, 1850, by John Clarke, Boston.



Fig. 11.

THE INFLUENCE OF THE VARIOUS
METHODS OF PREPARATION ON THE



ESSAYS,

BIOGRAPHICAL, CRITICAL, AND HISTORICAL,

ILLUSTRATIVE OF THE

TATLER, SPECTATOR,

AND

GUARDIAN.

BY NATHAN DRAKE, M. D.

AUTHOR OF LITERARY HOURS, &c.

Apollineo nomina digna choro.

IN THREE VOLUMES.

VOL. III.

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ESSAYS, BIOGRAPHICAL, CRITICAL, AND HISTORICAL.

PART IV.

ESSAY I.

BIOGRAPHICAL AND CRITICAL SKETCHES OF THE OCCASIONAL CORRESPONDENTS OF STEELE AND ADDISON.

To works of such celebrity as were the Tatler, Spectator, and Guardian, and written in a form which very readily admitted, and indeed almost required, numerous contributions from numerous individuals, it might naturally be expected that many, either from motives of fame or interest, would be eager to offer their assistance.

Of these, (to whom priority of enumeration will, in this place, be given, in proportion to the number of papers which they respectively produced,) EUSTACE BUDGELL takes the lead.

He was the son of Gilbert Budgell, D. D. of St. Thomas near Exeter, and was born in 1685. His mother, only daughter of Dr. William Gulston, Bishop of

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Bristol, was sister to the lady of Dean Addison, and consequently a relationship, which proved of essential service to young Budgell, subsisted between him and the principal author of the *Spectator*.

Having shown considerable facility in the acquisition of classical learning, he was at an earlier period than usual sent to Christ Church, Oxford, of which college he became a member in the year 1700. After a residence of some years in this university, he relinquished it to embrace, at the request of his father, the profession of the law, and, for this purpose, was entered of the Inner Temple. This was a designation, however, by no means agreeable to the wishes or the views of Budgell. He had acquired a decided taste for elegant literature; and the chief object of his ambition was, to be the associate and companion of those who figured as the leaders of the literary world.

Nothing could be better calculated for the gratification of his desires than an introduction to Addison; this, as a relation, he easily obtained, and he exhibited so many proofs of ability and classical proficiency, that, when this accomplished scholar was appointed secretary to the Earl of Wharton, Lord Lieutenant of Ireland, he hesitated not to make an offer to his young friend of a clerkship in his office.

To this proposal he very gladly acceded; the more willingly perhaps, as, by neglecting his profession, he had so offended his father, that his remittances had for some time been irregular and confined. It was in the commencement of April, 1710, that he left London for the capital of the sister island, and at a period when, through the influence and patronage of Addison, he was known and esteemed in the first circles of the literati. Budgell was at this time about twenty-five years of age, pleasing and elegant in his person; in his address fashionable and engaging; and, independent of his classical acquirements, familiar with the French and Italian. His passions, however, were strong and impetuous, and his vanity equally puerile and excessive; defects which, unhappily, age and misfortunes rather increased than diminished, and which ultimately brought on a catastrophe alike ruinous and ignominious.

It is to the praise of Budgell, however, that he studied with uncommon assiduity to acquire the esteem and affection of Addison; the effort was not in vain; he was repaid by confidence and regard; and the friendship subsisting between the two relations became so strict and mutual, that, during the period of their residence in Dublin, they constantly lived and lodged together.

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To obtain celebrity as an author was with Budgell an early and favourite object; and it is said that, during his first visit to Dublin, he contributed some papers to the Tatler. These, however, were never acknowledged, and are now unknown. To the Spectator he gave considerable assistance, and his share in the first seven volumes is discriminated by the signature X. In the eighth volume also, and in the Guardian, he has inserted some papers of importance.

While furnishing materials for the Spectator, he added to his reputation by the composition of a humorous epilogue for *The Distrest Mother*. It must not be forgotten, however, that Johnson has ascribed this jeu d' esprit to the pen of Addison: an ascription which I could wish were true, as it would exonerate our author from the foolish vanity of lavishly praising his own production in the Spectator*, and of repeatedly calling for its recitation in the theatre.

To the fame which he had now acquired by his

* It was known in Tonson's family, observes the annotator on N° 555 of the Spectator, and told to Mr. Garrick, that Addison was himself the author of this epilogue; and that, when it was actually printed with his name, he came early in the morning, before the copies were distributed, and ordered it to be given to Mr. E. Budgell, that it might add weight to the solicitation which Addison was then making for a place for Mr. Budgell.

periodical labours, and by the circulation of various pieces of epigrammatic wit, were added the solid comforts of a good estate. In 1711, his father died, and left him an annual income of 950*l.*, which, though somewhat clogged with debts, was amply sufficient to place him in a state of complete independence. His industry, however, received no diminution from the sudden acquisition of opulence ; he attended strictly to the duties of his office, and in prosecution of his literary career, published, in 1714, a version from the Greek of "The Characters of Theophrastus." It is executed with neatness and elegance, and had the honour of being liberally praised by Addison in the thirty-ninth number of *The Lover*.

Having adopted the Whig principles of his friend, the path of political promotion was soon laid open to his view by the accession of the house of Hanover : an event which was immediately followed by his appointments of chief secretary to the lords justices of Ireland, and deputy clerk of the council of that kingdom. Nor did his honours rest here ; towards the close of 1714, he became a member of the Irish parliament, and was chosen, along with several persons of the highest rank, an honorary bencher of the inns of court in Dublin.

The rebellion, which broke out in 1715, added

much to his employment and importance, and devolved upon him a very considerable part of the duty of a field-officer. He was entrusted by government with the superintendance of the embarkation of the troops from Ireland to Scotland, and had orders to provide them with the necessary shipping; a business to which he was totally unaccustomed, but which he conducted, not only with singular ability, but with a disinterestedness which acquired for him, and entitled him to, very distinguished praise.

To the great, but partial, opinion which Addison entertained of his talents, and of his knowledge of Irish affairs, he was indebted for his last promotion; this took place in 1717, when his illustrious friend being appointed principal secretary of state, he immediately received from his hands the situation of accountant and comptroller general of the Irish revenue, a place the income of which usually exceeded four hundred pounds per annum.

Budgell had now attained a most respectable station in life: his fortune was liberal, if not splendid; his abilities, both in the literary and political world, were acknowledged and esteemed, and, in a moral point of view, he was not merely free from vice, but valued for his integrity, generosity, and assiduity. The zealous friendship and

support of Addison, indeed, conferred a weight and consequence upon his character which it could not otherwise have acquired; but, independent of this assistance, the mental and moral merit of Budgell were, at this period, adequate to the establishment of a very estimable reputation.

It is one of the most useful provinces of biography to point out the fatal consequences of vice and folly; and the future life of this unfortunate man furnishes us with a striking and lamentable example of the fairest hopes and fame obscured and blasted by excess of vanity and passion.

The nomination of the Duke of Bolton to the lord lieutenancy of Ireland in 1718 was the crisis of our author's fate. This nobleman had for some time patronised a Mr. Edward Webster, who, when his grace visited Dublin, not only accompanied him as a friend, but was immediately appointed his chief secretary, and a privy counsellor. Budgell, whose ideas of his own importance had led him to expect much attention from the Duke, was extremely mortified at the preference and respect paid to a man for whom he professed to entertain the utmost contempt. Webster was not tardy in retaliating the affront, and soon after irritated the comptroller almost to madness, by insisting upon quartering on him

one of his friends and favourites. Budgell resisted the demand with high indignation; and, not content with pouring forth a torrent of abuse on the family, education, and abilities of his adversary, he was indiscreet enough, in a succeeding pamphlet, to implicate the Duke in the controversy, and to accuse him of extreme folly and imbecility. The consequence was such as might naturally have been expected; the Duke, very justly offended at the intemperance of Budgell, procured his removal from office; and he was under the necessity of immediately leaving Ireland, to escape the storm which he had so wantonly raised.

On his arrival in England, he instantly waited upon his friend Addison, by whose advice had he regulated his conduct he would have altogether avoided this disgraceful retreat. Addison had now relinquished the seals, and, with a view to the recovery of his health, was altogether resident in the country. No two characters could be more opposed than were, at this time, those of this amiable man, and of Budgell. Mildness, resignation, and forgiveness were descriptive of the former; in the latter, an exasperated mind and a keen spirit of revenge were the prominent features. The influence of Addison upon his temper and conduct ceased now to act; and though

strongly urged by his friend to forbear any further discussion of the subject, he almost immediately published a statement of his case; which, though written with some address, and circulated with such rapidity, that eleven hundred copies were disposed of in one day, only served to increase the number and virulence of his enemies.

Addison, notwithstanding he felt much hurt at the pertinacity and violence of Budgell, exerted every nerve in his favour, and obtained a promise from the Earl of Sunderland, that when the clamour of party had subsided, he would support and patronise him. The kind effort, however, was rendered unavailing by the usual imprudence of Budgell, who, in 1719, by writing a pamphlet against the peerage bill, so offended the Earl, that he no longer considered himself as under any obligation to promote his views. This event was speedily followed by the death of Addison: a loss irreparable to Budgell, and which not only deprived him of an invaluable and faithful friend, but at once annihilated all probable prospect of his ever enjoying court preferment.

To divert his chagrin, he passed over to France in the autumn of this year (1719); and having travelled through part of its provinces, and seen the chief cities of Flanders, Brabant, and Hol-

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land, he joined the court at Hanover, and in November, accompanying the royal suite, revisited his native country.

If Budgell commenced his tour with the expectation of allaying that irritation and fever of mind which, in the opinion of his friends, had already nearly placed him in the situation of a delirious man, he was completely disappointed. Though possessed of a fortune which, with regulated wishes, might have enabled him to live with perfect dignity and independence, his restless ambition and unsubdued revenge were perpetually prompting the means of acquiring some official situation under government. In all his efforts and applications, however, and they were numerous, he was, through the influence of his enemies, altogether unsuccessful ; and he at length relinquished in despair his political views, to embrace the still more hopeless scheme of gambling in the stocks.

He began this ruinous practice in the year 1720 ; and very soon imbibing all the national enthusiasm and infatuation relative to the South-sea scheme, he deeply engaged in that delusive undertaking, and saw himself speedily deprived of twenty thousand pounds ! the stroke, though severe, did not deprive him of his wonted energy, and he entered into the business and debates of

the general courts of the company with so much spirit, activity, and elocution, as to attract the attention and admiration of the Duke of Portland, who, having lost nearly the whole of his property, likewise, by this wretched bubble, had been just nominated, with a view to the retrieval of his affairs, governor of Jamaica. This nobleman generously offered to take Mr. Budgell with him as his secretary, to treat him as his friend and brother, and to make his interest his own. Budgell received the proposal with joy and gratitude; but while he was making the necessary arrangements for his new office, preparatory to embarking, a secretary of state waited upon the Duke with information, "that he might take *any* man in England for his secretary, excepting Mr. Budgell; but that he must not take *him*."

In this instance Mr. Budgell was certainly "more sinned against than sinning;" the severity of ministers was cruel and excessive, and in its consequences, to a man of such irritable feelings as was the object of their persecution, almost irreparably destructive. His resentment, as might be imagined, knew no bounds; he endeavoured, though in vain, by every effort to procure a seat in parliament; and in these fruitless attempts he sunk the remainder of his property, to the amount, it is said, of five thousand pounds.

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With the privations of poverty our author was ill calculated to struggle ; he wanted those fixed principles, that steady resolution and determined virtue, without which pecuniary adversity cannot be borne with innocence or dignity. With the flight of those advantages which result from fortune, all that remained of the moral worth of Budgell appears to have vanished. He not only became a most virulent pamphleteer, abusing, in the most indiscriminate manner, all the measures of administration ; but there is too much reason to believe, made use of every artifice to defraud and prey upon his friends and relations.

By the assistance of the Dutchesse Dowager of Marlborough, he made his last effort, in 1727, to procure a seat in the House of Commons. Her Grace, who was adverse to administration, and, at the same time, well acquainted with the ready eloquence and ability of Budgell, and with his inveterate hatred of the ruling powers, imagined that he might be rendered a powerful and useful oppositionist, and, accordingly, seconded his endeavours by a present of a thousand pounds. The attempt failed, however, and Budgell had again recourse to his pen for the means of subsistence. Had this been employed in the cause of his country, of virtue, or religion, no nobler occupation

could have been resorted to ; but, unfortunately, it was prostituted to the worst of all purposes,— to sow the seeds of scepticism and infidelity. Having deviated widely from the path of rectitude, and plunged himself into difficulties from which he hesitated not attempting to extricate himself by means the most dishonest, he was willing, it is probable, to believe, that the precepts which so forcibly arraigned and condemned his conduct, were the result of imposture on the one hand, and credulity on the other. It is certain, that he was the intimate associate of all the deistical writers of his day, and was generally esteemed by the public as perfectly sceptical with regard to revealed religion : a suspicion which was confirmed by the part he took in publishing *Tindal's Christianity as old as the Creation* *.

* It was said to be the Doctor's request in his last testament, that the second part of this work, and his other pieces, collected into a volume, should be given to the public by our author. This he frequently spoke of doing, and of adding a life of his deceased friend ; but he never carried his designs into execution. As it was reported that Dr. Conybeare was rewarded with the deanery of Christchurch, for answering the first part of "Christianity as old as the Creation," Mr. Budgell used to say, that he hoped that the Dean would live a little while longer, that he might have the pleasure, by the publication of the second part, of making him a bishop.

Biographia Britannica, vol. ii. p. 692.

He was about this time also one of the conductors of the *Craftsman*, and wrote a variety of letters, pamphlets, and poems, principally on political and temporary subjects; but which, though circulated with some avidity at the period of their production, are now altogether worthless and insignificant. In 1732, however, he brought forward a work of some historical value, entitled, "Memoirs of the Life and Character of the late Earl of Orrery, and of the Family of the Boyles;" and, towards the close of the same year, he commenced a weekly pamphlet or magazine, called *The Bee*, which extended to one hundred numbers, and formed eight volumes in octavo.

During the publication of this periodical paper, an event occurred which covered our author with indelible disgrace and infamy. Dr. Matthew Tindal, with whom he had been upon terms of familiarity and friendship, died, and in his will a bequest was found of two thousand one hundred pounds, nearly the whole of his property, to Mr. Budgell. As Tindal had a favourite nephew, who was in narrow circumstances, and to whom he had always expressed an intention of leaving the bulk of his fortune, this disproportionate gift to Budgell excited no small astonishment; nor did the world forbear affirm-

ing, that the will was entirely the fabrication of our author. The consequence of such a charge was, a contest between Mr. Nicholas Tindal, the nephew, and Budgell, with regard to its authenticity; and as many very suspicious circumstances were developed during the course of the enquiry, the will was set aside.

An attempt so nefarious as this, met with the censure which it merited in many of the papers and journals of the day; and Budgell, under the supposition that Pope had written some very severe animadversions on his conduct in the *Grub-street Journal*, abused that gentleman in one of his *Bees* in the most acrimonious and indecent manner. The poet, who, there is every reason to believe, was altogether innocent of the deed, took no other revenge than by ranking Budgell, in the Prologue to his Satires, among the libellers of his fame, and by alluding, with his usual epigrammatic wit, to this foul stain on the character of his adversary :

Let Budgell charge low Grub-street on my quill,
And write whate'er he please—except my will.

Budgell had now lost all that could render life desirable; he was involved in extreme poverty, and vexed with perpetual law-suits; his character was irretrievably ruined, and he felt no reli-

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ance on the mercies and consolations of religion. In this situation, and after having, in vain, attempted to resume the practice of his profession, he at length came to the dreadful resolution of annihilating at once his miseries and his existence. He accordingly, on May the fourth, 1737, after having filled his pockets with stones, took a boat at Somerset-stairs, and having ordered the waterman to shoot London-bridge, threw himself, whilst it passed the arch, into the Thames; he sank immediately, nor was the body discovered until some days afterwards, when it was found much bruised and defaced.

On his bureau this unhappy man had left the following sentence, written on a slip of paper, and intended as a vindication of the rash action which he was about to commit:

What Cato did, and Addison approved,
Cannot be wrong.

a conclusion totally unfounded, and indicative either of extreme imbecility or absolute derangement. No man could be more abhorrent of an action so diametrically opposite to the very letter and spirit of religion, than Mr. Addison; and, with regard to the death of Cato, the scenic propriety and consistency of which he was under the necessity of generally adher-

ing to, according to the truth of history, he has in some degree violated the fact, from the very wish of obviating any mischief which might arise from such an example, though evidently the consequence of mistaken virtue, and occurring anterior to the promulgation of Christianity. He has represented Cato, in the struggles of dissolution, exclaiming,

“ — yet methinks a beam of light breaks in
On my departing soul. Alas! I fear
I've been too hasty. O ye powers that search
The heart of man, and weigh his inmost thoughts,
If I have done amiss, impute it not——
The best may err, but you are good, and——Oh !”

Budgell left a natural daughter, whom, it is said, the morning before he committed suicide, he would willingly have persuaded to a participation in his crime.

From the fate of this misguided man a useful lesson may be drawn; though possessed of considerable abilities, of a competent fortune, of great and powerful connections, and admired and respected in the early period of his life, the pride of self-opinion, and the fury of ungoverned resentment, blasted all his hopes and views, and gradually led him into the commission of errors and extravagances, which at length terminated in gaming, forgery, infidelity, and suicide.

Of the literary productions of Budgell, the contributions to the Spectator and Guardian are the most valuable. In the eight volumes of the former, thirty-seven papers have been ascribed to him; in the latter but two. Of those distinguished by an X, the signature with which, it is said, he was accustomed to mark his linen, there are twenty-nine in the first seven volumes of the Spectator. To the numbers usually allotted to him in the eighth volume, I have added four on the authority of Dr. Bisset's edition; and the whole of his share in the two works, with the exception of a letter in N° 539, signed Eustace, will be comprehended in the following enumeration.—*Spectator*, Nos. 67, 77, 116, 150, 161, 175, 197, 217, 277, 283, 301, 307, 313, 319, 325, 331, 337, 341, 347, 353, 359, 365, 373, 379, 385, 389, 395, 401, 506, 564, 573, 581, 591, 599, 602, 605, 628—*Guardian*, Nos. 25 and 31.

The style of Budgell is, in many of these essays, a very happy imitation of the Addisonian manner; if it possess not all the mellowness and sweetness of his original, it is neat, unaffected, and clear; and, in general, more correct and rounded than the diction of Steele. The assertion of Dr. Johnson, however, should not here be forgotten; who declared, that “Addison wrote Budgell’s papers, at least mended them so much,

that he made them almost his own *." Yet the Doctor's authority, it must be recollect'd, is merely that of tradition; nor is it likely that Addison would take such elaborate trouble with these papers, or that Budgell would submit to a castigation so complete as to warrant the imputation.

To have entered with perfect accuracy into the conception and keeping of a character so original as that of Sir Roger de Coverley, is the still greater merit of Budgell. In this respect he is certainly superior to Steele; and his description of the Hunt in N° 116; in which the knight makes so delightful and appropriate a figure, is a picture that one would not exchange for volumes of mediocrity.

The humour and wit of Budgell appear to advantage in several of his communications; especially in his observations on Beards †, on Country Wakes ‡; in his relation of Will Honeycomb's Amours §; and in his detail of the effects of the Month of May on female chastity ¶. On this last subject he has copied the graceful composition and sly humour of Addison with peculiar felicity; and his admonitions to the fair sex,

* Boswell's Life of Johnson, vol. iii. p. 44, 8vo. third ed.

† Spectator, N° 331. ‡ Ibid. N° 161.

§ Ibid. N° 359. ¶ Ibid. Nos. 365 and 395.

during this soft and seductive season, combine such a mixture of pleasing imagery, moral precept, and ludicrous association, as to render the essays which convey them some of the most interesting in the *Spectator*. They recall forcibly to my recollection some lines of exquisite beauty and feeling, which the amiable Thomson, on a similar topic, addresses to his lovely country-women.

Flush'd by the spirit of the genial year,
 Now from the virgin's cheek a fresher bloom
 Shoots, less and less, the live carnation round ;
 Her lips blush deeper sweets ; she breathes of youth ;
 The shining moisture swells into her eyes
 In brighter flow ; her wishing bosom heaves
 With palpitations wild ; kind tumults seize
 Her veins, and all her yielding soul is love.
 From the keen gaze her lover turns away,
 Full of the dear ecstatic power, and sick
 With sighing languishment. Ah then, ye fair !
 Be greatly cautious of your sliding hearts :
 Dare not th' infectious sigh ; the pleading look,
 Downcast, and low, in meek submission drest,
 But full of guile. Let not the fervent tongue,
 Prompt to deceive, with adulation smooth,
 Gain on your purpos'd will. Nor in the bower,
 Where woodbines flaunt, and roses shed a couch,
 While Evening draws her crimson curtains round,
 Trust your soft minutes with betraying man.

Spring, ver. 960 to 980.

In the invention and combination of incident, under the form of vision, tale, or apologue, our

author seems little to have indulged. He has introduced, however, one piece of this description in N° 301 of the Spectator—The allegory of Youth, Love, and Old Age, and in which the imagery and design are evolved and finished with considerable beauty and dexterity. In his essay also on the duty of communicating our knowledge and discoveries for the benefit of mankind, he avails himself of a little wild, but very appositely illustrative tradition, relative to the sepulchre of Rosicrusius, the founder of a sect which pretended to the possession of perpetual lamps, of the perpetual motion, and the philosopher's stone; and, at the same time, refused to impart their secrets beyond the pale of their own society. It is evidently a fiction of Arabian growth, and founded on their well known propensity to alchemy and cabalistic philosophy*. A vast number of such romantic stories,

* "Many writers," observes Mr. D'Israeli, in a note on this number of the Spectator, "have made mention of these wonderful lamps; and the following observation by Marville, appears to give a satisfactory reason of the nature of these flames.

"It has happened, he says, frequently, that inquisitive men, examining with a flambeau ancient sepulchres which had been just opened, the fat and gross vapours, engendered by the corruption of dead bodies, kindled as the flambeau approached them, to the great astonishment of the spectators, who frequently cried out *a miracle!* This sud-

which turn upon the unexpected discovery of talismans, enchanted figures, or wonderful pieces of mechanism and art, that had been buried for ages in huge caverns or vaults, will be found current among the common people of Spain, under the title of *Cuentos De Viejas*, and are most undoubtedly derived from their former intimacy with the magic and science of the Moors of Grenada. Warton has given us a specimen of these

den inflammation, although very natural, has given room to believe, that these flames proceeded from *perpetual lamps*, which some have thought were placed in the tombs of the ancients, and which they said were extinguished at the moment that these tombs opened, and were penetrated by the exterior air.

"Carlenca observes on this subject, that the accounts of the perpetual lamps which ancient writers give, has occasioned several ingenious men to search after their composition. Licetus, who possessed more erudition than love of truth, has given two receipts for making this eternal fire, and which consist of certain minerals variously prepared; this opinion is in vogue amongst those who are pleased with the wonderful, or who only examine things superficially. More credible writers maintain, that it is possible to make lamps perpetually burning, and an oil at once inflammable and inconsumeable; but (which solves this strange problem) Boyle, assisted by several experiments which he had made on the air-pump, has found that these lights, which some tell us they have seen in opening tombs, may have proceeded from the collision of new air. This reasonable observation conciliates all, and does not compel us to deny the accounts.

"I am obliged to a man of letters, for favouring me with

oriental wonders from the *RELATION DU VOYAGE D'ESPAGNE*, by *Mademoiselle Danois*. "Within the ancient castle of Toledo, they say, there was a vast cavern, whose entrance was strongly barricaded. It was universally believed, that if any person entered this cavern, the most fatal disasters would happen to the Spaniards. Thus it remained closely shut up and unentered for many ages. At length king Roderigo, having less credulity, but more courage and curiosity than his ancestors, commanded this formidable recess to be opened. At entering, he began to suspect the traditions of the people to be true : a terri-

the following observations, which throw a clearer light on the present topic. The story of the lamp of Rosicrusius, even if it ever had the slightest foundation, only owes its origin to the spirit of party, which at the time would have persuaded the world, that Rosicrusius had, at least, discovered something; but there is nothing certain in this pretty invention.

"The reason adduced by Marville is satisfactory for his day; and for the opening of sepulchres with flambeaux. But it was reserved for the modern discoveries made in natural philosophy, as well as those in chemistry, to prove that air was not only necessary for a medium to the existence of the flame, which indeed the air-pump had already shewn; but also as a constituent part of the inflammation, and without which a body, otherwise very inflammable in all its parts, cannot however burn but in its superficies, which alone is in contact with the ambient air."

D'Israeli's Curiosities of Literature, vol. ii. p. 483.

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ble tempest arose, and all the elements seemed united to embarrass him. Nevertheless, he ventured forwards into the cave, where he discerned by the light of his torches certain figures or statues of men, whose habiliments and arms were strange and uncouth. One of them had a sword of shining brass, on which was written in Arabic characters, that the time approached when the Spanish nation should be destroyed; and that it would not be long before the warriors, whose images were placed there, should arrive in Spain *."

However erroneous or vicious we may esteem the conduct of Budgell, it is with pleasure that we can mention his contributions to the Spectator and Guardian, as displaying both the cheerfulness and gaiety of an innocent mind, and the best and soundest precepts of morality and religion. At the time of their composition, indeed, he was more directly under the influence and direction of his accomplished relation than at any subsequent period of his life, and he then possessed the laudable ambition of doing all that might render him worthy of his affection and support. His four *Letters on Education* †, descriptive of the advantages and disadvantages of

* Warton's Hist. of English Poetry, vol. i. Dissert. 1.

† Spectator, Nos. 307, 313, 337, and 353.

private and public tuition, exhibit many very shrewd and sensible remarks on the propriety of adapting instruction to the abilities and destined occupation of the pupil. His essays, likewise, on *Modesty and Assurance**; on *Friendship* †; on the best mode of *Attaining and Securing Happiness* ‡, and on *Infidelity and Atheism* §, are compositions alike elegant and useful; and we have only to lament that he should, in the latter part of his life, have deviated so widely from the maxims that he had himself endeavoured to inculcate, and which he had the invaluable opportunity of seeing exemplified in the person and conduct of his justly-admired friend and counsellor, Mr. Addison ||.

* *Spectator*, N° 373. † *Ibid.* N° 385.

‡ *Guardian*, N° 31. § *Spectator*, N° 389.

|| N° 570 of the *Spectator* has been ascribed to Budgell by Dr. Bisset. It contains the description of an ingenious but very eccentric man, named *Daintry* or *Dentry*, and who, for several years, kept the Queen's-arms, near the end of the Little Piazza in Covent-garden. He was celebrated for whistling on the edge of a knife, or with a pair of tobacco-pipes, and could convert a frying-pan or a gridiron into a very respectable musical instrument. The death of this singular performer was thus announced in the *London Magazine*, for April, 1738.

“ DEATH.

“ Near Fishmongers' Hall, the celebrated Mr. John Dentry, better known by the appellation of *Signior Dente*,

2. JOHN HUGHES was born in the town of Marlborough, on January 29, 1677, the offspring of a citizen of London, and of Ann Burgess, daughter of Isaac Burgess, Esq. of Wiltshire.

As he possessed a very weak and tender constitution, his education at a private academy was probably better calculated to bring forward his abilities than a public school. He was fortunate, likewise, in being placed under the tuition of Mr. Thomas Rowe, a dissenting minister; a man of considerable taste and learning, and who had at this time under his care the celebrated Dr. Watts, and Mr. Samuel Say, both men of singular piety and great talents.

At this seminary Hughes made a rapid progress in the acquisition of classical learning, and early shewed a decided partiality for the sister arts of poetry and music; an inclination which,

riso, which, by way of honour, he assumed, and put upon his sign. He kept a public-house, not only at the time of his death, but when the Spectators were writing; and from the odd talents he was possessed of, and his whimsical ways of entertaining his customers, furnished a subject for one of those excellent papers. Among many other surprising endowments, the Signior had that of whistling by the help of a knife to so great a perfection, that he became as famous for that, as most of the Italian Signiors have been for singing, who excel likewise in that way *by the help of a knife.*"

as he pursued no profession, he had perfect leisure to indulge.

He was not, however, altogether without other employment, as he early accepted of a place in the office of ordnance, and acted also as secretary to several commissions for the purchase of land, deemed requisite for the security of the royal docks at Chatham and Portamoouth. During these official transactions, he had time to acquire an intimate acquaintance with the languages of France and Italy, and to cultivate the Muses with a view to publication.

Whilst yet but nineteen, he had already formed the plan of a tragedy, and had paraphrased one of the most sublime odes of Horace; and, in the year 1697, he first appeared before the bar of the public as a poet on the *Peace of Ryswick*.

From this period to the last year of his life, he continued to amuse the public by various productions in the capacity of poet, prose-writer, editor, and translator.

To his poetry, though praised at the time in which it was produced, and since lavishly extolled by Dr. Campbell, in his *Biographia Britannica*, little value can now be attached. It is chiefly of the lyric and dramatic kind, provinces

in the regions of Parnassus, which require great strength of imagination, great brilliancy and harmony of language and versification ; and, above all, the power of exciting at will the emotions of pathos and of terror. The Odes of Hughes, entitled, *The House of Nassau*; *In Praise of Music*, and *To the Creator of the World*, though occasionally elegant and harmonious, are, on the whole, chill, lifeless, and monotonous ; and his address to the Deity, a subject requiring the utmost efforts of sublimity, has little besides its piety to recommend it.

His poems on the Peace, and on the return of King William, which last he published under the title of *The Court of Neptune*, are very puerile performances, and abound with all the stale and trite machinery of pagan mythology.

What greatly contributed to render the poetry of Hughes more popular than its intrinsic merits deserved, was the accompaniment of very superior music. Our author was himself a very competent judge of this fascinating art ; and the strains of Purcell, Pepusch, and Handel, had they been combined with verses even far below mediocrity, were calculated to secure them no small portion of general favour. His Ode on Music, therefore, his Six Cantatas, written shortly

afterwards, and set by Pepusch ; and his *Opera of Calypso and Telemachus*, represented on the King's Theatre in 1712, enjoyed, for some time, an undisputed reputation.

The only piece, however, which can with any propriety claim for Hughes the appellation of a poet, is *The Siege of Damascus*. Of this drama, which is still occasionally acted, the sentiments and morality are pure and correct, the imagery frequently beautiful, and the diction and versification for the most part clear and melodious. It is defective, notwithstanding, in the most essential quality of dramatic composition, the power of affecting the passions ; and is, therefore, more likely to afford pleasure in the closet than on the stage.*.

The opinions of Pope and Swift on the poetical talents of Hughes were nearly such as the criticism just given must imply ; yet, it is but due impartiality to record, that Addison entertained so high an idea of our author's genius, as to request that he would supply the fifth act of *Cato* ; a

* He had, likewise, a few years anterior, produced a masque called *Apollo and Daphne* ; " of which," says Johnson, " the success was very earnestly promoted by Steele, who, when the rage of party did not misguide him, seems to have been a man of boundless benevolence."

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task which, though Hughes commenced, he was prevented from completing by his friend's change of purpose.

On the prose of Hughes I am inclined to bestow more praise than on his poetry. Besides his *Tatlers*, *Spectators*, and *Guardians*, whose merits I shall notice at some length in a succeeding page, he wrote, at the age of twenty-four, an *Essay on the Pleasure of being Deceived*; and, at subsequent periods of his life, an *Essay on the Properties of Style*; two Dialogues of the Dead, in imitation of Fontenelle; a *Preface* to a translation of Boccalini; a *Preface* to Kennet's History of England; the Lay-Monastery, a periodical Paper; a Discourse on Allegorical Poetry; and *Charon, or the Ferry Boat*, a Vision, in imitation of the manner of Lucian. In all these there is discoverable not only a pure, perspicuous, and graceful style, but also much sound sense, learning, and ingenuity, accompanied, as in all his publications, with the strong impression of an amiable and benevolent heart.

He discharged the duty of an Editor, in the publication of the Works of Spenser, with considerable taste and ability; "a work," says Johnson, "for which he was well qualified, as a judge of the beauties of writing, but perhaps

wanted an antiquary's knowledge of the obsolete words *." The study of our ancient literature was but little cultivated at the period of this edition ; and, consequently, the glossary annexed to it is scanty and unsatisfactory. That Hughes felt and understood the genius of Spenser, is evident from many of his remarks on the *Fairy Queen*, and on the nature of allegorical poetry ; but he was deficient in the peculiar erudition necessary to detect and open the sources from which this bard of chivalry and romance drew his imagery and allusions. It was not, indeed, until the publication of the *Observations* of Warton on this poet, that the proper mode of illustrating his language, his literature, and beauties, was chalked out ; and it is to be regretted that the Laureat, instead of publishing his detached criticisms, did not favour the world with a new edition and continued commentary †.

Hughes has more merit as a translator of poetry, than as an original poet. To a correct judgment, and a critical knowledge of the ancient languages, he added an accurate ear for the harmony

* Lives of the Poets, vol. ii. p. 145.

† I am happy to learn, that a new edition of Spenser is preparing for the press by Mr. Todd, the ingenious editor of Milton. To his well-known taste and intimacy with our ancient classics, the admirers of this great bard may look forward for much entertainment and information.

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of numbers, and sufficient diligence to give the *limeæ labor* to all that he undertook. If, in his attempts upon Horace, which were published so early as 1702, he is too loose and paraphrastic, his version of *Ovid's Pyramus and Thisbe*, is truly elegant and exact, and affords the English reader a very competent idea of perhaps the most pleasing tale in the collection of the Roman Poet.

About the year 1712, Tonson the bookseller, who was desirous of procuring a translation of the *Pharsalia of Lucan*, attempted to engage several literary men in the undertaking, and among others applied to our author. Hughes accepted the invitation, and selected the tenth book for his share of the poem. This he soon finished with great fidelity and spirit; but, his coadjutors wanting either industry or ability to complete their engagements, the design was dropped, and, perhaps fortunately for the fame of Lucan, where so many persons of very unequal talents were employed, reserved for the pen of Rowe.

Though Hughes has translated little from the Greek, except a few fragments from Orpheus, and some passages from Anacreon, Pindar, and Euripides, he was well versed even in the minutæ of that copious language, and was a great admirer and encourager of Mr. Pope's version of Homer. To the bard of Twickenham, indeed,

with whom he ever preserved the most cordial friendship, he had, some years anterior to the publication of his translation, given some poetical advice relative to the conduct of that work, and to the plan which he should pursue with regard to pecuniary compensation. By those who were acquainted with Pope's economy and prudence, and with his love of accumulation, the following advice will not probably be thought either very requisite, or very useful :

O thou, who with a happy genius born,
 Canst tuneful verse in flowing numbers turn,
 Crown'd on thy Windsor's plains with early bays,
Be early wise, nor trust to barren praise.
 Blind was the bard that sung Achilles' rage,
 He sung and begg'd, and curs'd th' ungiving age ;
 If Britain his translated song would hear,
First take the gold—then charm the list'ning ear,
 So shall thy father Homer smile to see
 His pension paid,—though late, and paid to thee*.

In prose, the efforts of our author, as a translator, were more frequent and elaborate than in the department of poetry. The delicacy of his constitution almost necessarily rendered him studious and sedentary; and his known familiarity with the best modern writers of France and Italy, and the celebrity which attached to his name, as a man of taste and extensive literary

* Hughes's Works, vol. ii. p. 90.

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connections, induced the booksellers to consider his assistance as introductory of a rapid sale. At the request of Tonson, therefore, he published, in 1708, a version of Fontenelle's *Dialogues of the Dead*; to these he added two Dialogues, written by himself, the interlocutors of which are Lucius Junius Brutus, and Augustus Cæsar; Empedocles and Lucilio Vanini.

In the year following he translated the *Misanthrope of Moliere*, one of the most esteemed comedies of that original writer, and in 1712, the *Abbe Vertot's History of the Revolution of Portugal*. He afterwards obliged the public with versions of Fontenelle's *Discourse concerning the Ancients and Moderns*, and of *The Letters of Abelard and Heloise*.

The diction of Hughes in all these attempts is, in general, neat, pure, and perspicuous; and he has usually expressed the sense of his author with accuracy and precision. It does not appear that in executing these works he aimed at higher excellence; and he was, probably, inconsiderate in his choice of Fontenelle, whose chief merit consists in those beauties of style which are nearly, or altogether, evanescent during the process of transmission.

Hughes, notwithstanding all his literary exertions, and his official employment in the ord-

nance; was by no means in easy circumstances, and, as his expences and desires were singularly moderate and temperate, it would appear, that his virtues and his merits were not sufficiently known and valued. At length, however, his talents and reputation attracted the attention of Lord Cowper; and when, upon the accession of George the First, this nobleman was called to resume the office of chancellor, he forgot not the wants of his friend, but shortly afterwards presented him with the place of secretary to the commissions of the peace; a situation of great profit, and which, when Cowper resigned the seals, was continued to him by Lord Macclesfield, at the earnest request of his predecessor.

The enjoyment of affluence was, alas! no part of the destiny of Hughes. At the period of his appointment in 1717, his health was in a very infirm state; and his complaints terminating in a pulmonary consumption, he expired on February the 17th, 1719-20, on the very night on which his play of *The Siege of Damascus* was brought forward on the stage. His mental faculties, as is frequently the case in this destructive disease, remained to the last nearly entire; he had dedicated his tragedy, but ten days previous to his death, to Lord Cowper, and received intelligence of its favourable reception only a few hours be-

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fore he ceased to exist. The information was heard, however, with perfect indifference ; to the christian, who is momentarily expecting to stand in the presence of his Redeemer, all sublunary concerns must appear comparatively worthless and insignificant ; and the piety of Hughes was such, that every lingering energy was fixed on the eternity just opening to receive him.

From the pen of one who was intimately acquainted with our author ; who loved his virtues, and had too much honesty of heart to exceed the strict measure of truth, I shall add some particulars of his disposition and character.

“ Mr. Hughes,” says Sir Richard Steele, “ could hardly ever be said to have enjoyed health ; but was, in the very best of his days, a valetudinarian. If those who are sparing of giving praise to any virtue without extenuation of it, should say that his youth was chastised into the severity ; and preserved in the innocence for which he was conspicuous, from the infirmity of his constitution, they will be under new difficulty when they hear that he had none of those faults to which ill state of health ordinarily subjects the rest of mankind. His incapacity for more frolic diversions never made him peevish or sour to those whom he saw in them ; but his humanity was such, that he could partake and share those plea-

sures he beheld others enjoy, without repining that he himself could not join in them. No ; he made a true use of an ill constitution, and formed his mind to the living under it with as much satisfaction as it could admit of. His intervals of ease were employed in drawing, designing, or else in music or poetry ; for he had not only a taste, but an ability of performance to a great excellence, in those arts which entertain the mind within the rules of the severest morality, and the strictest dictates of religion. He did not seem to wish for more than he possessed even as to his health, but to condemn sensuality as a sober man does drunkenness ; he was so far from envying, that he pitied the jollities that were enjoyed by a more happy constitution. He could converse with the most sprightly without peevishness ; and sickness itself had no other effect upon him, than to make him look upon all violent pleasures as evils he had escaped without the trouble of avoiding.—Peace be with thy remains, thou amiable spirit ! but I talk in the language of our weakness. That is flown to the regions of day and immortality, and relieved from the aching engine and painful instrument of anguish and sorrow, in which, for a long and tedious few years, he panted with a lively hope for his present condition.. We shall consign the trunk, in

which he was so long imprisoned, to common earth, with all that is due to the merit of its late inhabitant *."

It may be useful to remark, that the moral character of Hughes forms a perfect contrast with that of Budgell; for while the former was distinguished for modesty, meekness, and contentment, the latter was equally remarkable for vanity, irascibility, and ambition.

If in their lives they were thus contrasted, in their deaths they were still more widely opposed; in the one, we behold the resignation, the hopes, the blessedness of christianity; in the other, the frenzy of despair, the contemner of religion, the slayer of himself!

Next to Budgell, Hughes contributed to the Tatler, Spectator, and Guardian, the greatest number of letters and papers. His assistance in the Tatler, however, was but trifling, compared with that which he afforded to its immediate successor. On the authority of Mr. Duncombe †, two letters in the Tatler, signed Josiah Couplet, in N° 64, and *Will Trusty*, in N° 73, and N° 113, have been ascribed to our author; to these the editors of the Tatler in 4 vols. octavo, 1797, think themselves warranted in adding the letter in

* Vide Theatre, N° 15.

† Vide Hughes's Correspondence.

N° 66, signed *Philanthropos*; the letter in N° 70, dated September the 15th; the letter in N° 76, and that in N° 194, containing an allegory from Spenser.

The epistolary correspondence of Hughes in the Tatler is chiefly employed in aiding the attack of Steele on the formidable body of gamblers and sharpers, which at that time infested almost every part of the metropolis. N° 113, which includes the Inventory of a Beau, is rich in humour, and in its style a very happy imitation of the Addisonian manner. The following passage in this curious inventory having furnished the editors of the edition of 1797 with a very entertaining note on the variations of dress, which particularly alludes to our author, I shall transcribe it, together with the commentary. Among the articles, says Hughes, was

“A large glass-case, containing the linen and clothes of the deceased; among which are, two embroidered suits, a pocket perspective, a dozen pair of red-heeled shoes, three pair of red-silk stockings, and an amber-headed cane.”

“It is entertaining to observe,” remark the editors, “the curious variations in articles of dress among people of fashion in our own and former times. The Rev. Mr. John Duncombe, the only son of Mr. Hughes’s only sister, had a

picture of Mr. John Hughes, the author of this paper, when aged about twenty, in which he was represented in a full trimmed blue suit, with scarlet stockings rolled above his knee, a large white peruke, and a flute half an ell long. The ornament of black garters, buckled under the knee, is noted in N° 155, as an oddity in the wearer, who is held up to ridicule for persevering in an antiquated fashion. Shoulder-knots are mentioned as obsolete in N° 151. Mr. How'd'ye-call's old fashioned buttons are censured in N° 21; and Sir Will. Whitlocke is nick-named Will Shoe-string in N° 38, for his singularity in wearing shoe-strings so long after the era of shoe-buckles, which commenced in the reign of Charles II, though ordinary people, and such as affected plainness in their dress, wore strings in their shoes after that period. About the end of the year 1787, shoe-strings came again into fashion, and are now so well established, that most young men of fashion have at least one pair of shoes with shoe-ties. In the interval while this fashion was struggling for acceptance, it was not uncommon to see a fine young gentleman with a buckle in one shoe and a string in the other*."

In the Spectator, twelve letters, eleven entire numbers, and part the first of N° 230, were,

* Tatler, vol. ii. p. 506.

there is every reason to suppose, the composition of Hughes. Among the multitude of letters to be found in this popular paper, those of Hughes hold a very distinguished place for their ease, vivacity, and humour. The majority of them is employed on subjects relative to the Fair Sex, and treats their foibles, dress, and caprices, their beauty, virtues, and accomplishments, with sportive railly or graceful admonition. *On the Art of improving Beauty*, he has given us two epistles in Nos. 33, and 53, and two in N° 66, on the *Fine-breeding of Ladies*. N° 104 contains a letter on the *Riding-habits of Ladies*, from the tenor of which it would seem that this equestrian dress had been but just imported, and that the appearance of a belle in this new fashioned garb excited in the mind of the Spectator both astonishment and indignation. "These mixtures of dress," he observes, "if they should be more frequent than they are at present, would look like turning our public assemblies into a general masquerade. The model of this Amazonian hunting-habit for ladies, was, as I take it, first imported from France, and well enough expresses the gaiety of a people who are taught to do any thing, so it be with an assurance; but I cannot help thinking it sits awkwardly yet on our English modesty. The

petticoat is a kind of incumbrance upon it, and if the Amazons should think fit to go on in this plunder of our sex's ornaments, they ought to add to their spoils, and complete their triumph over us, by wearing the breeches." At a period when the *riding-habit* has become as familiar as any other mode of female dress, my fair readers will probably smile at the reproof and apprehensions of the Spectator; time has ascertained its utility as a travelling dress, and, I believe, neither the chastity nor the modesty of the sex has suffered by the experiment. Could our amiable moralist revisit the light of day, he would have infinitely more reason to be shocked at the present Gallic fashion of going nearly naked, than at the warm covering of broad cloth usurped by the beauties of his day.

The eloquence of tears and fainting fits, when practised by a fascinating and artful woman, has furnished Hughes with the subject of a pleasing and humorous letter in N° 252; and in N° 306 he has inserted another, signed Parthenissa, on the loss of beauty and its consequences by the ravages of the small-pox. "The real person alluded to," says Mr. John Duncombe, "under the fictitious name of Parthenissa, was a Miss Rotherham, sister to the second lady of the sixth Lord

Effingham, and afterwards married to the Rev. Mr. Wyatt, master of Felsted-school in Essex*."

To the efforts of Steele and Addison to reform and purify the stage, Hughes contributed his assistance in a letter in N° 141, containing some very judicious censures on the *Lancashire Witches* of SHADWELL; a comedy then popular, and not only abounding in absurd attempts to imitate the witchcraft of Shakspeare, but in scenes of gross ribaldry, and in which, as the critic remarks, the poet sacrificed the best part of the audience to the worst; and neglected the boxes to write for the orange-wenches.

The remaining epistles of Hughes are, on *Mechanical Contrivances for the Manufacture of Verses*, in N° 220; on *Excessive Bashfulness before Public Assemblies*, in N° 231; on the *Machinations of Fortune-hunters*, in N° 331; and on the *Injudicious Interpolation of Standard Sermons in the Pulpit*, in N° 539.

Of the eleven numbers written by Hughes in the *Spectator*, three belong to the province of criticism, six to that of ethics, and two are devoted to religious subjects.

As a critic, Hughes has shewn considerable judgment and taste in his edition of Spenser; and some years anterior to its publication, which

* Gentleman's Magazine, 1780.

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did not take place until 1715, he endeavoured to attract the attention of the public to this great but neglected poet, by a paper in the Tatler which we have already alluded to, and by N° 540, in the Spectator*. As in the former he had given the public a paraphrase of one of the most beautiful of his allegories, in the latter he has entered into the general merits of the plan and conduct of the Fairy Queen.

On the *Rules for Pronunciation and Action*, our author has delivered some sensible remarks in N° 541, and illustrated them by apposite quotations from English dramas; and in N° 554, he has contributed an essay of great excellence on the *Improvement of Genius*. The characters of BACON, BOYLE, NEWTON, and LEONARDO DA VINCI, are sketched in this instructive paper with much discrimination; and the concluding remarks, on the love of glory, and on its influence over the minds of CICERO and PLINY the younger, are equally just and interesting.

The ethical and religious papers of Hughes, are some of the most valuable in the Spectator, and display no small share of acute reasoning, of lively imagination, and knowledge of human life. N° 91 is a spirited and entertaining paper on

* These two papers on Spenser, are only suspected by the annotators to have been written by Hughes.

the ridiculous rivalry of a mother and daughter, under the names of *Flavia* and *Honoria*. N° 224 contains an elegant and well written essay on the *Universality of Ambition*, the conclusion of which should be impressed upon the minds of every parent and tutor.

"The man who is fitted out by nature," he observes, "and sent into the world with great abilities, is, capable of doing great good or mischief in it. It ought therefore to be the care of education to infuse into the untainted youth early notices of justice and honour, that so the possible advantages of good parts may not take an evil turn, nor be perverted to base and unworthy purposes. It is the business of religion and philosophy not so much to extinguish our passions, as to regulate and direct them to valuable well-chosen objects. When these have pointed out to us which course we may lawfully steer, it is no harm to set out all our sail; if the storms and tempests of adversity should rise upon us, and not suffer us to make the haven where we would be, it will however prove no small consolation to us in these circumstances, that we have neither mistaken our course, nor fallen into calamities of our own procuring.

"Religion therefore (were we to consider it no farther than as it interposes in the affairs of

this life,) is highly valuable; and worthy of great veneration; as it settles the various pretensions; and otherwise interfering interests of mortal men, and thereby consults the harmony and order of the great community; as it gives a man room to play his part, and exert his abilities; as it animates to actions truly laudable in themselves, in their effects beneficial to society; as it inspires rational ambition, correct love, and elegant desire."

Of our author's ability in the combination and conduct of incident, the *Picture of Distress* in N° 575, in the *story of Ananda*, presents a very happy instance; its best eulogium is, that it is impossible to read it without tears.

The observations on *Conjugal Love*, in N° 525, and on the *Dignity of Human Nature*, in N° 537, are worthy of our elegant moralist. In the latter he has translated part of the sublime and pathetic close of Cicero's Essay on Old Age; a passage of such exquisite beauty in the original, and so strongly expressive of the great orator's hope of immortality, that I cannot avoid quoting a portion of it in the very words of the Roman who, in the person of Cato addressing his friend Scipio, thus delivers his opinion:

" Sed nescio quomodo animus erigens se posteritatem semper ita prospiciebat, quasi, cum ex-

cessisset vita, tum denique victurus esset: quod quidem ni ita se haberet, ut animi immortales essent, haud optimi ejuusque animus maxime ad immortalitatis gloriam niteretur. Quid, quod sapientissimus quisque eequissimo animo moritur, stolidissimus iniquissimus? — Nonne vobis videtur animus is, qui plus cernat et longius, videre se ad meliora profieisci: ille autem, cui obtusior sit acies, non videre? Evidenter studio patres vestros; quos colui et dilexi; videndi, neque vero eos solos convenire aveo, quos ipse cognovi; sed illos etiam de quibus audivi, et legi, et ipse conscripsi. — O præclarum diem, cum ad illud divinum animorum consilium cœtumque proficiscar! cumque ex hac turba et colluvione discedam! proficiscar enim non ad eos solum viros, de quibus ante dixi; sed etiam ad Catonem meum, quo nemo vir melior natus est, nemo pietate præstantior, cujus a me corpus crematum est: quod contra decuit ab illo meum; animus vero non me deserens, sed respectans, in ea profecto loca discessit, quo mihi ipsi cernebat esse venientium: quem ego meum casum fortior ferre visus sum; non quod eequo animo ferrem; sed me ipse consolabar, existimans non longinquum inter nos di- gressum, et discessum fore."

The version of Hughes is correct and energetic:

" But, I know not how, my soul has always raised itself, and looked forward on futurity, in this view and expectation, that when it shall depart out of life, it shall then live for ever ; and if this were not true, that the mind is immortal, the soul of the most worthy would not above all others have the strongest impulse to glory.

" What besides this is the cause that the wisest men die with the greatest equanimity, the ignorant with the greatest concern ? Does it not seem that those minds which have the most extensive views, foresee they are removing to a happier condition, which those of a narrow sight do not perceive ? I, for my part, am transported with the hope of seeing your ancestors, whom I have honoured, and loved, and am earnestly desirous of meeting not only these excellent persons whom I have known, but those of whom I have heard and read, and of whom I myself have written ; nor would I be detained from so pleasing a journey. O happy day, when I shall escape from this crowd, this heap of pollution, and be admitted to that divine assembly of exalted spirits ! when I shall go not only to those great persons I have named, but to my Cato, my son, than whom a better man was never born, and whose funeral rites I myself performed, whereas he ought rather to have attended mine. Yet has not his soul

deserted me, but, seeming to cast back a look on me, is gone before to those habitations to which it was sensible I should follow him. And though I might appear to have borne my loss with courage, I was not unaffected with it; but I comforted myself in the assurance, that it would not be long before we should meet again, and be divorced no more."

In N° 467, Hughes is supposed to have paid a tribute of gratitude and respect to his illustrious friend and patron, Lord Cowper; for whom the character of *MANILIUS*, from a strong resemblance to that accomplished nobleman, in its leading feature, appears to have been designed.

The Essays on the *Immortality of the Soul*, and on *Divine Providence*, in Nos. 210 and 237, exhibit the piety of Hughes in a pleasing light. In the paper on Providence in particular, he has arranged the arguments for the constant superintendance of the Deity with great perspicuity and force; and he has happily illustrated his reflections by an apologue founded on a Jewish tradition.

To the *Guardian* our author furnished but one essay in N° 37, which is an ingenious and moral criticism on Othello, and the passion of Jealousy; to which he has annexed, as a still further instance of its frequently dreadful consequences,

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a very tragic event which occurred in Spain, and of whose authenticity he ventures to assure the reader. To this number, in the late editions, have been added three letters on loquacity and masquerading, intended by Hughes for the *Guardian*, and which were first published in Dunciembe's Collection of Letters, printed in 1772.

All the periodical Essays of Hughes are written in a style which is, in general, easy, correct, and elegant; they occasionally exhibit wit and humour; and they uniformly tend to inculcate the best precepts moral, prudential, and religious.

3. GEORGE BERKELEY, D. D. the celebrated Bishop of Cloyne in Ireland, was the son of William Berkeley of Thomastown, in the county of Kilkenny, and was born on the twelfth of March, 1684, at Kilcrin, near the native town of his father. After receiving a competent education at Kilkenny school, under the care of Dr. Hinton, he was entered, at the age of fifteen, a pensioner of Trinity College, Dublin, under the tuition of Dr. Hall; and, on the 9th of June, 1707, he was admitted a fellow.

In the same year that he attained this promotion in his college, he published his first literary effort, entitled, *Arithmetica abeque Algebra ac Euclide demonstrata*; a little tract which he had

written at the age of twenty, and which strongly evinces an early partiality for mathematical science, and the subtleties of metaphysical discussion.

It may be considered as an able prelude to his elaborate work on "The Theory of Vision," which made its appearance in 1709, and is the first attempt, observes Mr. Nicholson, "to distinguish the immediate operations of the senses from the conclusions we habitually deduce from our sensations. The author clearly shews, that the connection between the sight and touch is the effect of habit; insomuch that a person born blind, and suddenly made to see, would at first be utterly unable to foretel how the objects of sight would affect the sense of touch; or, indeed, whether they were tangible or not; and that until experience had repeatedly taught him what events were concomitant with his sensations, he would be incapable of forming any notion of proximity or distance *." These positions, which threw new light upon the nature of vision, and explained many phenomena in optics before deemed inexplicable, were singularly confirmed by the well-known case in Cheseelden's Anatomy, of the young man who was born blind and coucheted at the age of fourteen years.

* Aikin's General Biography, vol. ii. p. 197.

The year following this successful effort he published "The Principles of Human Knowledge;" an attempt to disprove the existence of matter, and to demonstrate that all material objects are not external to, but exist in, the mind, and are, in short, merely impressions made upon it by the immediate power and influence of the Deity, who in this, as in every other agency, acts by certain rules, usually termed laws of nature, and from which he seldom, if ever, deviates. To this steady adherence of the Almighty to the laws that he has promulgated, we owe the reality of things, the ideas of which as perceived by sense, are thus so effectually distinguished from such as are the mere product of the mind itself, or of dreams, that no greater danger of confounding them can occur on this theory than on the common hypothesis of the external existence of matter.

This theory, which is, in fact, but an extension of Mr. Locke's mode of reasoning, may be traced to the writings of Aristotle. "It was the doctrine of Aristotle," says Dr. Reid, "that, as our senses cannot perceive external material objects themselves, they receive their species; that is, their images or forms, without the matter; as wax receives the form of the seal, without any of the matter of it. These images or forms, are

called *sensible species*; and are the objects only of the sensitive part of the mind; but by various internal powers they are retained, refined, and spiritualized, so as to become objects of memory and imagination; and, at last, of pure intellection.. When they are objects of memory and imagination, they get the names of *phantasms*. When, by further refinement, and being stripped of their particularities, they become objects of science, they are called *intelligible species*: so that every immediate object, whether of sense, of memory, of imagination, or of reasoning, must be some phantasm, or species, in the mind itself.—“These shadows or images,” continues the Doctor, “by the ancients called *species, forms, phantasms*, since the time of Des Cartes, have commonly been called *ideas*, and by Mr. Hume, *impressions**.”

The ideal philosophy of Aristotle, of Des Cartes, of Locke, of Berkeley, and of Hume, and which agrees in denying the immediate perception of external objects, and in affirming that the object perceived must be some image or phantasm present to the mind, has been completely overturned by the writings of Dr. Reid and Dugald Stewart. From the last-mentioned author, I shall extract a passage, which places in a clear

* Reid on the Intellectual Powers of Man, p. 25—117.

point of view the fallacy of the commonly received doctrine.

" When a person little accustomed to metaphysical speculations is told, that, in the case of Volition, there are certain invisible fluids, propagated from the mind to the organ which is moved ; and that, in the case of perception, the existence and qualities of the external object are made known to us by means of species, or phantasms, or images, which are present to the mind in the sensorium ; he is apt to conclude, that the intercourse between mind and matter is much less mysterious than he had supposed ; and that, although these expressions may not convey to him any very distinct meaning, their import is perfectly understood by philosophers. It is now, I think, pretty generally acknowledged by physiologists, that the influence of the will over the body, is a mystery which has never yet been unfolded ; but, singular as it may appear, Dr. Reid was the first person who had courage to lay completely aside all the common hypothetical language concerning perception, and to exhibit the difficulty in all its magnitude, by a plain statement of the fact. To what then, it may be asked, does this statement amount ?—Merely to this ; that the mind is so formed, that certain impressions produced on our organs of sense by

external objects, are followed by correspondent sensations ; and that these sensations (which have no more resemblance to the qualities of matter, than the words of a language have to the things they denote) are followed by a perception of the existence and qualities of the bodies by which the impressions are made ; that all the steps of this process are equally incomprehensible ; and that, for any thing we can prove to the contrary, the connexion between the sensation and the perception, as well as that between the impression and the sensation, may be both arbitrary ; that it is therefore by no means impossible, that our sensations may be merely the occasions on which the correspondent perceptions are excited ; and that, at any rate, the consideration of these sensations, which are attributes of mind, can throw no light on the manner in which we acquire our knowledge of the existence and qualities of body. From this view of the subject, it follows, that it is external objects themselves, and not any species or images of these objects, that the mind perceives ; and that, although, by the constitution of our nature, certain sensations are rendered the constant antecedents of our perceptions, yet it is just as difficult to explain how our perceptions are obtained by their means, as it would be upon the supposition, that the

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mind were all at once inspired with them, without any concomitant sensations whatever *.”

Berkeley, by pushing home to all their consequences the arguments of Leibnitz and Locke, and by presuming to trace the origin of powers of which we are almost necessarily ignorant, and for the investigation of which we have no data to found our enquiries upon, was gradually led to doubt of the existence of matter, and apparently to oppose the evidence of common sense, and the very principles of human conviction. I say apparently; for it is a mistake, to suppose that he was sceptical enough to reject the testimony of his senses, or to deny the reality of his sensations—he disputed not the effects but the *causes* of our sensations, and was therefore induced to inquire whether these causes took their birth from matter external to ourselves, or proceeded merely from impressions on the mind through the immediate immaterial agency of the Deity.

The talent, the elegance, and metaphysical acuteness of our author’s productions, very strongly attracted the attention of the public; and, in February, 1713, he visited London for the purpose of printing a Defence of his System of Im-

* Elements of the Philosophy of the Human Mind, p. 91, 92, second edition.

materialism, under the title of " Dialogues between Hylas and Philonous *."

To great compass of learning, and great brilliancy of imagination, were added, in the character of Berkeley, the most undeviating virtue, the most amiable disposition, and the most prepossessing manners. Thus gifted, he very rapidly acquired, and very uniformly retained, numerous and valuable friends. Among these were Sir Richard Steele and Dr. Swift; who, though differing widely in political opinion, were united in loving and admiring the virtues and the talents of their philosophic friend. Sir Richard, who had just commenced the *Guardian*, was happy to secure an assistant in Berkeley; to whom, upon very good authority, it is said he gave a guinea and a dinner for every paper that he contributed. To the patronage of Sir Richard, he was early indebted for an intimacy with Pope, which was never broken; and by Swift he was introduced to Lord Berkeley of Stratton, as a relation of that nobleman, and with the humorous recommendation, *that he was good*

* The year preceding the publication of these Dialogues, he had printed three sermons in support of the doctrine of passive obedience; a subject to which he was led by the perusal of Locke's *Two Treatises of Government*. They were the cause, some time afterwards, through the medium of Mr. Molyneux, of introducing him to Queen Caroline.

for something. The Dean likewise presented him to the Earl of Peterborough, and mentioned him with such encomia, that when this nobleman was appointed Ambassador to the King of Sicily, and the Italian States, in November, 1713, he selected Mr. Berkeley to accompany him as his chaplain and secretary *.

From this tour he returned to England with his Lordship in Aug. 1714, and about six weeks

* "It may not be amiss," says the writer of our author's Life in the Biographia Britannica, "to record a little incident that befel Mr. Berkeley, during this tour, in the city of Leghorn; with the relation of which he used sometimes to make himself merry among his friends. Basil Kennett, the author of the Roman Antiquities, was then chaplain to the English factory at Leghorn, the only place in Italy where the English service is tolerated by the government. This gentleman requested Mr. Berkeley to preach for him one Sunday. The day following, as Berkeley was sitting in his chamber, a procession of priests in surplices, and with all other formalities, entered the room, and without taking the least notice of the wondering inhabitant, marched quite round it, muttering certain prayers. His fears immediately suggested to him that this could be no other than a visit from the Inquisition, who had heard of his officiating before heretics without licence, the day before. As soon as they were gone, he ventured with much caution to enquire into the cause of this extraordinary appearance, and was happy to be informed, that this was the season appointed by the Romish Calendar for solemnly blessing the houses of all good catholics from rats and other vermin; a piece of intelligence which changed his terror into mirth."

afterwards was seized with a fever. Arbuthnot attended him, and speaking of his convalescence in a letter to Swift, dated October 19, 1714, betrays in an equal degree, his ignorance of his patient's philosophy, and his own propensity to ludicrous pleasantry ; " Poor philosopher Berkeley," says he, " has now *the idea of health*, which was very hard to produce in him ; for he had *an idea* of a strange fever on him so strong, that it was very hard to destroy it by introducing a contrary one."

As the dismissal of Queen Anne's ministers, which had taken place during our author's absence, had dissipated his hopes of preferment in that quarter, he very readily accepted an offer of making the Tour of Europe with Mr. Ashe, son of the bishop of Clogher. As tutor to this gentleman, he passed four years upon the continent or its islands, and visited many places not usually included in what is termed the grand tour. Apulia, Calabria, and the island of Sicily, particularly attracted his attention, and of this last country he had compiled a natural history, the loss of which, in its passage to Naples, must be regretted by every friend to elegant description and curious enquiry.

At Paris, where, upon this second excursion, he had leisure to indulge his thirst of literature

and science, he took the first opportunity of waiting upon the celebrated metaphysician Pere Mallebranche ; a visit which in its effects unfortunately proved fatal to the French philosopher. Mallebranche had laboured for some time under an inflammation of his lungs, and, when Berkeley appeared before him, was assiduously employed in cooking in a small pipkin a medicine for his complaint. As the system of Berkeley was familiar to the Frenchman through the medium of translation, he seized with avidity the unexpected opportunity of conversing with its author on the subject, and, entering with warmth into the discussion, disputed with so much energy and enthusiasm, that the exertion of voice rapidly increased his disorder, and, in a few days, death closed the career of the virtuous and venerable Mallebranche.

Berkeley revisited England in 1721, and, soon after his arrival in London, printed, during the same year, a tract *De Motu*, that he had written at Lyons on his return homeward, and of which he had presented a copy to the Royal Academy of Sciences at Paris. His attention, however, was soon diverted from philosophical pursuits by the universal distress in which he found the nation involved in consequence of the failure of the South Sea scheme, and which so strongly ex-

cited his benevolence and commiseration, that he immediately directed his talents toward the alleviation of the public misfortune, and published *An Essay towards preventing the Ruin of Great Britain.* London, 1721.

To his other numerous acquisitions Berkeley added a critical knowledge of poetry, painting, music, and architecture; and, owing to his skill in the last-mentioned art, Pope introduced him, at this period, to Lord Burlington, celebrated for his judgment and ability in this department, and who was so much pleased with our author's proficiency in it, and so sensible of his virtue and merit, that he powerfully recommended him to the Duke of Grafton, then Lord Lieutenant of Ireland, as his chaplain. With this nobleman, and in this capacity, he went to Ireland in 1721, and having been already elected senior fellow of his college in 1717, he now, on November the 14th of this year, took the degrees of Bachelor and Doctor of Divinity.

The year following his admission to this ecclesiastical dignity brought him a singular and very unexpected accession to his property. Swift had, it is said, on our author's first arrival in London, in 1713, introduced him to Mrs. Esther Vanhomrigh, the neglected but far-famed *Vanessa.* It appears, however, from the assertion

of Mrs. Berkeley, the worthy relict of the Bishop, that it was rather to chance than design he was indebted for this introduction, and that, contrary to the account of all his Biographers, this was the first and the last time of his life in which he ever saw her*. Struck, it is probable, with the manners and conversation of Dr. Berkeley, Vanessa, when at a subsequent period she became disgusted with the conduct of the Dean, and irritated by his marriage with *Stella*, recollecting this interview with pleasure; an impression which must have been strengthened by the noble character that fame attached to the Doctor, and which induced her, in combination with the sense of injury that she felt from the desertion of Swift, to alter her original intention of making the Dean her heir, and to divide her property equally between Mr. Marshall, a gentleman of the law, and Dr. Berkeley. In consequence of this change of purpose, Berkeley, to his great surprise, acquired the sum of 4000*l.* and, being constituted by the will, joint executor with Mr. Marshall, had the opportunity of inspecting the correspondence which had for many years passed between Swift and Vanessa, and which, out of delicacy to his benefactress, though he assured

* Vide Corrigenda and Addenda to the 2d vol. of the *Biographia Britannica*, prefixed to vol. iii. of that work.

Dr. Delany there was nothing of criminality discoverable in the intercourse, he thought proper to suppress.

About two years after this event, he was indebted to his patron, the Duke of Grafton, for a valuable promotion in the church, and resigned his fellowship for the Deanery of Derry, estimated at 1100*l.* per annum. The views and wishes of our author had for some time, however, been directed to an object which more than any other event in his life marks the great and disinterested benevolence of his heart. He had long cherished, and meditated upon, a scheme for converting the savage Americans to christianity, by a college erected in the Summer Islands, otherwise called the Isles of Bermuda ; and now, seriously determined to carry the project into execution, he proposed to government, in the year 1725, to resign his newly-acquired preferment, and to appropriate the residue of his life to the instruction of American youth upon the very limited revenue of 100*l.* per annum.

A plan so evidently the result of the best and purest intentions, Dr. Berkeley enforced with such peculiar eloquence and exalted enthusiasm, that few who heard him expatiate on its utility and moral tendency, went away unconvinced or uninterested in its success. There can be no

greater proof, indeed, of the influence of his character and motives over those with whom he associated, than the fact that three junior fellows of Trinity-college, Dublin, the Rev. William Thompson, Jonathan Rogers, and James King, Masters of Arts, agreed to share his fate and fortunes, and to relinquish the most flattering hopes of preferment for a settlement in the islands of the Atlantic Ocean of forty pounds a year !

The Doctor exhibited not only the most persevering industry in forwarding his scheme, but a consummate knowledge of the human mind, and its usual stimulus to action. Not resting, in his application to ministers, merely on the benefit to be derived to his fellow-creatures in a moral and religious point of view from the adoption of his design, he endeavoured to prove that it might in a pecuniary light be attended with considerable advantage to government. He laid before Administration an accurate estimate of the value of certain lands in the island of St. Christopher, which had been ceded to Great Britain at the peace of Utrecht, and by the sale of which he engaged to produce a much larger sum than what ministers had been taught to expect; requiring only in return, that a portion of the purchase money should be appropriated to the building of his college. This proposal he took care

should, through the medium of a friend, be immediately conveyed to the royal ear; and George the First commanded Sir Robert Walpole to prepare a bill for the purpose, and to exert his interest in carrying it through the House. The minister, notwithstanding, was lukewarm in the business, and all that Berkeley could obtain from him by personal application was a solemn promise of neutrality. As soon, however, as he had obtained this, he applied to every member of the Commons, and representing it as a project favoured by the king, and not opposed by Sir Robert, the bill passed the House with only one dissenting voice. A charter was accordingly granted for the erection of a college, under the appellation of St. Paul's College in Bermuda, to consist of a president and nine fellows, who were under the obligation of maintaining and educating Indian scholars at the rate of ten pounds per annum for each; and, on May 11th, 1726, the House voted an address to his Majesty, praying, that out of the produce of the lands in St. Christopher's, he would be graciously pleased to make such grant as he thought proper for the use of the president and fellows of the College of St. Paul, in Bermuda. In consequence of this address, Sir Robert Walpole promised that 20,000*l.* should be applied, under the direction of Dr.

Berkeley, for the completion of his plan; and, to render the undertaking as effective and prompt as possible, private subscriptions were immediately opened and filled to a considerable amount*.

Every thing now presaged complete success to the favourite object of our author's hopes and wishes; and, in the fullness of his heart, and in the prospect of blessing countless generations of mankind, he poured forth the following beautiful and truly poetical effusion:

The muse, disgusted at an age and clime
Barren of every glorious theme,
In distant lands now waits a better time
Producing subjects worthy fame :

In happy climes, where from the genial sun
And virgin earth such scenes ensue ;
The force of art by nature seems outdone,
And fancied beauties by the true :

In happy climes, the seat of innocence,
Where nature guides, and virtue rules ;
Where men shall not impose for truth and sense,
The pedantry of courts and schools.

There shall be sung another golden age,
The rise of empire and of arts ;
The good and great inspiring epic rage,
The wisest heads and noblest hearts.

* Vide Biographia Britannica; vol. iii. Corrigenda prefixed.

Not such as Europe breeds in her decay,
Such as she bred when fresh and young,
When heavenly flame did animate her clay,
By future poets shall be sung.

Westward the course of empire takes its way:
The four first acts already past,
A fifth shall close the drama with the day:
Time's noblest offspring is the last.

During the preparations for his departure, Dr. Berkeley entered into a marriage, on August 1, 1728, with Anne, the eldest daughter of John Forster, Esq. speaker of the Irish House of Commons. He permitted not this event, however, to interfere in any degree with the speedy accomplishment of his views in America; but about the middle of the September following, embarked with his lady, a Miss Hancock, and two gentlemen of fortune, for the western continent.

Having reached Rhode Island, which lies nearest to Bermuda, he thought proper to reside upon it for some time, with the view of purchasing lands on the neighbouring continent for the support of his college, depending upon the promise of government, that the parliamentary grant should be transmitted as soon as he had chosen, and agreed for, the necessary quantity of ground. The money, however, was never paid; and, after two years fruitless solicitation, he had the morti-

fication of being informed, through the Bishop of London, that the sums arising from the sale had been diverted into another channel; and that upon application to Sir Robert, he gave no encouragement to the Dean's further residence in America, but in confidence advised him to relinquish his expectations, and to return immediately to Europe.

Thus perished, through the folly and duplicity of the minister, a project which must ultimately have been productive of incalculable benefit to the new world, and on which its amiable and worthy author had expended the greater part of his property, and several of the best years of his life. America will probably never forget the mission of this great and good man; his kindness, charity, and beneficence, his animating example and unwearied labours in the discharge of his clerical functions, during the whole time of his residence in that country, were such as to endear him to its natives with an attachment almost bordering upon adoration. The name of Berkeley still sounds in their ears as the name of a friend and benefactor.

On the Dean's arrival in London, he immediately took care to return all the private subscriptions which had been advanced for the support of his college; and resuming his duties as a mi-

nister, preached, in February, 1732, before the Society for the Propagation of the Gospel in Foreign Parts. During the course of the same year appeared, in the publication of the *Minute Philosopher*, the result of his leisure hours while resident in America. It is written in the form of dialogue, and for the purpose of refuting the pernicious systems of the atheist, the fatalist, and the sceptic. The attempt was equally laudable and successful; and convinced the world, that however singular and visionary the Dean might appear in his philosophical reveries, he was a firm believer in the truths of christianity, and a most able defender of its divine origin and evidences. The style and manner of this work are built on the model of Plato, and may be justly deemed one of the most happy imitations of the Grecian philosopher, of which our language can boast. There was in Berkeley, indeed, much of the sublimity, the imagination, and enthusiasm, which characterize the genius of Plato.

It was, probably, in a great degree owing to the impression which the *Minute Philosopher* made upon Queen Caroline, who had previously, however, held the character of our author in high estimation, that Dr. Berkeley obtained his further preferment. After reading that work, which had been presented to her by Dr. Sher-

lock, she nominated him to the rich deanery of Down in Ireland ; but, owing to some want of formality in acquainting the Lord Lieutenant with her purpose, an opposition on the part of the viceroy took place ; and the Queen, not willing to press the matter, declared, that, *since they would not suffer Dr. Berkeley to be a Dean in Ireland, he should be a Bishop.* On the first vacancy, therefore, which occurred, he was promoted to this high dignity, and on the 19th of May, 1734, consecrated at St. Paul's Church in Dublin, Bishop of Cloyne.

On this see, with the exception of one winter occupied by parliamentary business in Dublin, he constantly resided for eighteen years, and until the bad state of his health compelled him to relinquish its duties for the shades of retirement. His episcopal functions he discharged with all the zeal and unwearied assiduity characteristic of the primitive ages of christianity ; and early after his admission to the Prelacy he formed, and adhered to, the resolution of never changing his see. Temptations were not wanting to seduce him from his purpose ; for “ humble and unaspiring as was the Bishop of Cloyne,” observes Mrs. Berkeley, “ the Earl of Chesterfield sought him out ;” and when, as a tribute to exalted merit, that nobleman offered to him the

see of Clogher, where he was told he might immediately receive fines to the amount of ten thousand pounds, he consulted Mrs. Berkeley, as having a family; and, with her full approbation, not only declined the Bishopric of Clogher, but the offer which accompanied that proposal, of any other translation which might become feasible during Lord Chesterfield's administration.

The primacy was vacated before the expiration of that period. On that occasion, the Bishop said to Mrs. Berkeley, "I desire to add one more to the list of churchmen who are evidently dead to ambition and avarice *."

Though fully occupied by ecclesiastical affairs, the Bishop ceased not to employ his pen in support of religion, patriotism, or science. Shortly after his arrival at Cloyne, he produced his *Analyst*, an attack upon the scepticism of Dr. Halley, which was followed the succeeding year by *Queries for the good of Ireland*; and in 1735, by *A Discourse addressed to Magistrates*, all strongly tending to promote the welfare and happiness of society.

The sedentary life which, compared with his former activity, our author now passed at Cloyne unfortunately brought on, in the course of a short

* Vide Corrigenda to vol. iii. of the Biographia Britannica.

period, and about the sixtieth year of his age, a nervous colic, from which he suffered severely. Having received much benefit, however, from the use of Tar-water, his benevolence led him to wish its virtues more known; and in 1744, he published his *Siris, a Chain of Philosophical Reflections and Inquiries concerning the Virtues of Tar-water*. This work is singularly curious for the multifarious erudition that it embraces, and for the art with which the Bishop has contrived to introduce the most profound philosophical and religious speculations. "Many a vulgar critic has sneered at it," says Dr. Warton, "for beginning at *Tar* and ending with the *Trinity*; incapable of observing the great art with which the transitions in that book are finely made, where each paragraph depends upon and arises out of the preceding, and gradually and imperceptibly leads on the reader, from common objects to more remote, from matter to spirit, from earth to heaven *." The immediate consequence of this pamphlet was, that Tar-water became extremely popular and fashionable; but time discovering its effects not to be adequate to the eulogium which the good Bishop had bestowed, it has since experienced a total neglect, perhaps as unmerited as was its former exaggerated reputation.

* Warton's *Essay on Pope*, vol. ii.

During the rebellion of 1745, his lordship addressed a *Letter to the Roman Catholics* of his diocese; and in 1749, another to the clergy of that persuasion; they were both received with the most marked cordiality and attention; and the respectable body to whom the latter was addressed, not only returned him their public thanks, but expressed the highest sense of the worth and utility of his character. To these publications he added, in 1750, *Maxims concerning Patriotism*; and in 1752, *Further Thoughts on Tar-water*, being the last production that issued from his pen.

The infirm state of health under which Dr. Berkeley now laboured, induced him to wish for a retreat from the cares and business of life; and he had for some years fixed upon Oxford, as the place best calculated to gratify a literary leisure. In this choice he was still further confirmed by the opportunity which it would now afford him of superintending the education of one of his sons, recently admitted a student of Christ-church. Averse, however, to the idea of non-residence, which he deemed it incumbent upon every prelate to avoid, he offered to exchange his bishopric for a canonry or headship at Oxford. Not succeeding in this attempt, he had recourse to an expedient which no person, perhaps, save

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the Bishop of Cloyne, would have been disinterested enough to adopt; he wrote to the Secretary of State, requesting leave to resign his bishopric, worth at least 1400*l.* per annum. The King, not willing to lose so great an ornament to the church, refused to comply with this extraordinary petition, and, after declaring that Dr. Berkeley *should die a bishop in spite of himself*, granted him permission to reside wherever he might think proper.

His lordship accordingly removed to Oxford with his lady and family in July, 1752; but, so delusive, so fragile, are the schemes of human comfort, that only a few months elapsed ere this great, this excellent man was summoned to another world. He expired on Sunday evening, January 14th, 1753, in the 79th year of his age, and while Mrs. Berkeley was reading to him the fifteenth chapter of St. Paul's first epistle to the Corinthians. On this sublime and awful lesson he was commenting, with his usual energy and ability, when he was, in an instant, deprived of existence by a paralytic affection of the heart.

It may be said of Berkeley without exaggeration, that, in point of virtue and benevolence, no one of the sons of men has exceeded him. Whether we consider his public or his private life, we pause in admiration of efforts uncommonly

exalted, disinterested, and pure. He was alike an object of enthusiastic love and admiration to extensive societies, and to familiar friends; and in the relations of domestic life his manners were uniformly mild, sweet, and engaging, and in a pre-eminent degree calculated to ensure the most durable and affectionate attachment. Such, indeed, was the energy and impressive beauty of his character, that it was impossible to be many hours in his company without acknowledging its fascination and superiority; and it is recorded of Bishop Atterbury, that after an introduction to him through the medium of Lord Berkeley, lifting up his hands in astonishment, as Mr. Berkeley quitted the room, he exclaimed to his lordship, "So much understanding, so much knowledge, so much innocence, and such humility, I did not think had been the portion of any but Angels, till I saw this gentleman*." In short, after the most rigorous survey of the motives and actions of the Bishop of Cloyne, we are tempted to assign, in the language of Mr. Pope, and with no suspicion of hyperbolical praise,

To Berkeley every virtue under heaven†.

Of the intellectual powers of the Bishop, it may be observed, that, though strong and acute in no

* Vide Duncombe's Letters, p. 106, 107, note.

† Warton's Pope, vol. iv. p. 327, line 2.

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common degree, they were frequently mingled with too much enthusiasm and imagination for the purposes of strict philosophical ratiocination. His knowledge, however, was of great compass, and extended to all the useful arts and occupations of life; of which, it has been said, that there was scarcely one, liberal or mechanic, of which he knew not more than the ordinary practitioners *.

Of the papers which Berkeley contributed to the *Guardian*, by far the greater portion is employed in defending christianity against the attacks of the free-thinkers, and especially against Collins's "Discourse on Free-thinking;" a production which, though in a high degree superficial and abusive, had, from its novelty and effrontery, a considerable circulation. The Bishop's first essay on the subject commences as early as N° 3, in which he very pointedly exposes the folly and impiety of Collins and his disciples. He prosecutes his design of exposing this mischievous sect, and of elucidating the great truths of religion, in N° 27, on the expectations of a future state; in N° 39, which very humorously records his Observations on the Pineal Gland of a Free-thinker; in N° 55, on the Importance of Christianity to Virtue; in N° 62, on the utility of

* Blackwell's Memoirs of the Court of Augustus, vol. ii., p. 227.

public schools; in Nos. 70, 77, and 83, on the narrowness and shortsightedness of Freethinkers; in N° 88, on the superior excellence of the scriptural conception of the Deity; in N° 89, on the nature of a future state as delineated in the New Testament; and in N° 126, on the endearments of friendship and benevolence.

These eleven Essays place before the reader, in a very popular and pleasing manner, and in a style of great perspicuity, many of the evidences and arguments for the authenticity and rationality of revelation; and refute, by a chain of reasoning of easy comprehension, the absurd dogmata and inferences of those who very improperly called themselves Freethinkers; an appellation which from their adoption and abuse of the term has since nearly become synonymous with the bigotry of scepticism.

On topics of a more miscellaneous nature, Dr. Berkeley has written but three numbers in the *Guardian*; N° 35, on the discovery of the Pineal Gland by Descartes, and on the author's imaginary residence in the glands of philosophers, poets, beaux, mathematicians, ladies, and statesmen; a paper of a humorous and satirical tendency. N° 49 is an essay of considerable merit on Pleasures natural and fantastical, a subject of the first importance; as a taste for unsophisticated,

for cheap, and easily procurable pleasures, forms one of the chief ingredients in the cup of human happiness. The Bishop has presented us on this head with some just observations on the misery attendant upon excessive and artificial desires, and has painted in forcible language the permanent gratification resulting from the confinement of our wishes and enjoyments within the range of such rational and simple pleasures as we have the prospect of usually attaining. No author, however, has on this theme surpassed Dr. Aikin ; in whose letters to his son are some admirable remarks on the utility, and absolute necessity indeed, to human comfort, of cultivating and cherishing an attachment for cheap pleasures. Of these he very properly arranges domestic enjoyments in the first rank, books in the second, conversation in the third, the study of nature in the fourth, and a taste for the beautiful and sublime in the fifth and last. I cannot forbear indulging myself with a transcription of his eulogium on the resources to be derived from a library.

"At the head of all the pleasures," he observes, "which offer themselves to the man of liberal education, may confidently be placed that derived from books. In variety, durability, and facility of attainment, no other can stand in competition with it, and even in intensity it is inferior

to few. Imagine that we had it in our power to call up the shades of the greatest and wisest men that ever existed, and oblige them to converse with us on the most interesting topics—what an inestimable privilege we should think it!—how superior to all the common enjoyments! but in a well-furnished library we, in fact, possess this power. We can question Xenophon and Cæsar on their campaigns, make Demosthenes and Cicero plead before us, join in the audiences of Socrates and Plato, and receive demonstrations from Euclid and Newton. In books we have the choicest thoughts of the ablest men in their best dress. We can at pleasure exclude dulness and impertinence, and open our doors to wit and good sense alone. It is needless to repeat the high commendations that have been bestowed on the study of letters, by persons who had free access to every other source of gratification. Instead of quoting Cicero to you, I shall in plain terms give you the result of my own experience on this subject. If domestic enjoyments have contributed in the first degree to the happiness of my life (and I should be ungrateful not to acknowledge that they have), the pleasures of reading have beyond all question held the second place. Without books I have never been able to pass a single day to my entire satisfaction: with them

no day has been so dark as not to have its pleasure. Even pain and sickness have for a time been charmed away by them. By the easy provision of a book in my pocket, I have frequently worn through long nights and days in the most disagreeable parts of my profession, with all the difference in my feelings between calm content and fretful impatience. Such occurrences have afforded me full proof both of the possibility of being cheaply pleased, and of the consequence it is of to the sum of human felicity, not to neglect minute attentions to make the most of life as it passes. Reading may in every sense be called a *cheap* amusement.—No apparatus, no appointment of time and place, is necessary for the enjoyment of reading. From the midst of bustle and business you may, in an instant, by the magic of a book, plunge into scenes of remote ages and countries, and disengage yourself from present care and fatigue. ‘Sweet pliability of man’s spirit, (cries Sterne, on relating an occurrence of this kind in his Sentimental Journey,) that can at once surrender itself to illusions, which cheat expectation and sorrow of their weary moments’*!»

The last paper that we have to notice, as written by the worthy Bishop, is N° 69, containing a high but just character of Fenelon’s “ Demonstration of

* Letters from a Father to his Son, vol. i. p. 289, &c.

the Existence, Wisdom and Omnipotence of God," and terminating with a translation of the prayer which closes that pious and impressive work.

4. ALEXANDER POPE. This great poet was born in Lombard-street, London, on May the 22d, 1688. His father was a linen-draper, who had been so successful in trade as to have realized a fortune of twenty thousand pounds, and his mother was the daughter of William Turner, Esq. of York.

Being of a very feeble and delicate constitution, his early education was rather desultory and imperfect, and he had the misfortune of being subjected to a frequent change of masters. Having at twelve years of age, however, acquired no inconsiderable knowledge of the Greek and Latin languages, he was determined, in future, to pursue his own plan of study; and as he was intended for no trade or profession, his reading, of which he was excessively fond, became uncommonly various and extensive.

Poetry was, almost from his childhood, his favourite pursuit; and the exquisite pleasure with which about the age of ten he perused Homer and Ovid in the versions of Ogilby and Sandys was remembered, even in his last years, with peculiar enthusiasm and delight. To these translators, apparently little calculated to excite poetic

inspiration, were shortly afterwards added the productions of Waller, of Spenser, and of Dryden. On the style and manner of this last mentioned poet he peculiarly fixed his attention, and at length exclusively adopted him for his model. Such, indeed, was his enthusiastic admiration of the venerable bard, that he eagerly requested to be carried to Button's coffee-house, which Dryden at that time usually frequented, that he might, though but for a moment, behold the man who had so highly gratified his feelings, and so keenly excited his emulation.

From such an ardent attachment to the Muses, and which was encouraged by his father, much and early excellence might, with probability, be expected ; and, accordingly, we find, that, at the age of twelve years, he had already written, an *Ode to Solitude*, which, if the youth of its author be considered, is a production of uncommon merit. About two years afterwards he attempted versions of the first book of the *Thebais* of Statius, and of the Epistle of Sappho to Phaon, and likewise modernised the January and May of Chaucer, and the Prologue of the Wife of Bath. To these succeeded his imitations of several English poets, which were speedily followed by a comedy, a tragedy on the story of St. Genevieve, and Alcander, an epic poem. Of these juvenile pro-

ductions he has thus spoken in his preface. "I confess there was a time when I was in love with myself, and my first productions were the children of self-love upon innocence. I had made an epic poem, and panegyrics on all the princes in Europe, and thought myself the greatest genius that ever was. I cannot but regret those delightful visions of my childhood, which, like the fine colours we see when our eyes are shut, are vanished for ever."

At the age of sixteen, in the year 1704, Pope wrote his *Pastorals*, which, however, were not published until 1709. In composing these pieces his first object was, to present his countrymen with a specimen of versification infinitely more musical and correct than any to which they had hitherto been accustomed; and in this he certainly succeeded. To no other merit have they any pretensions; nor can they in the present day, indeed, though furnishing a very happy model at the time of their production, be considered as sufficiently correct for the purposes of the student; they contain some lines which a writer of magazine poetry might hesitate to adopt, and, with the exception of a few passages, have been since much exceeded both in melody and uniformity of polish.

The *Essay on Criticism*, the next considerable

production of our author, was written in 1709, and before he had reached the age of twenty, but not printed until May 15th, 1711, on which day it was advertised at the close of N° 65 of the Spectator. This poem, if we consider the writer's age, must undoubtedly be deemed a very remarkable instance of the early acquisition of knowledge with regard to men and books; but, both as a didactic essay and a poem, it has been much, greatly too much, praised. Many of the precepts are trite and juvenile; and the diction and versification are, in several places, uncommonly slovenly and incorrect; such attempts at rhyme as "esteem and them," "take and track," "thoughts and faults," "delight and wit," "glass and place," "safe and laugh;" "extreme and flegm," and many others, would not now be tolerated. Candid criticism, however, must allow, that, if this Essay cannot be estimated as a secure critical guide, or as a proof of any great poetic powers, it yet exhibits frequent instances of just opinion and observation, expressed in language of peculiar brilliancy and precision.

"It is not improper to observe," says Dr. Warton, "what great improvements the art of criticism has received since this essay was written. For without recurring to pieces of earlier date, and nearer the time in which it was written, the Essays in the Spectator and Guardian; Shaftes-

bury's Advice to an Author; Spence on the Odyssey; Fenton on Waller; Blackwell's Inquiry into the Life and Writings of Homer, even of late years, we have had the Treatise of Harris; Hurd's Remarks on Horace; Observations on the Fairy Queen; Webb on Poetry and Music; Brown's Dissertation on the same; the Dissertations of Beattie; the Elements of Criticism of Kaims; the Lectures of Blair; the editions of Milton, by Newton and Warton; and of Shakspeare and Spenser, by Malone, Steevens, and Upton; the History of English Poetry; the critical papers of the Rambler, Adventurer, World, and Connoisseur; and the Lives of the Poets, by Johnson; the Biographia Britannica; and the Poetics of Aristotle, translated and accompanied with judicious notes, by Twining and Pye; and the translation, with notes, of Horace's Art of Poetry, by Hurd and Colman; and the Epistles of Hayley*."

To these let us add the Essay on Pope, and the edition of his works by Dr. Warton; the editions of Chaucer's Canterbury Tales, by Tyrwhitt, and of Milton, by Todd; the Essays on the Sublime and Beautiful, by Burke; on Shakspeare, by Montague; and on Taste, by Alison; the critical productions of Knox, of Cumberland, and of Aikin; the anonymous Pursuits of Literature, and the Baviad and Mæviad of Gifford; and lastly,

* Warton's Pope, vol. i. p. 271.

the learned and acute editors of our ancient English and Scotish Poetry, Percy, Pinkerton, and Headly, Ritson, Way, Ellis, and Scott.

The *Messiah*, written in imitation of Virgil's *Pollio*, was published on May 14th, 1712, in N° 378 of the *Spectator*, and is, perhaps, the most lofty and magnificent composition of our author. To *Isaiah*, indeed, the most sublime of the Hebrew poets, he is indebted for the greater part of his imagery; but it is high praise that, in transferring his conceptions, and subjecting them to the metrical restraints of English versification, he has lost no portion of his grandeur and effect, but has even, in some instances, heightened and improved the descriptions of the prophet.

It was about this period that he published his *Elegy to the Memory of an unfortunate Lady*, by many degrees the most pathetic of his compositions. With every reader its effects will probably be increased when he is informed that the lady, whose name was Withinbury, was actually in love with Pope, and wished to marry him; but that her guardian, though she was nearly as deformed in person as the object of her affections, considered the connection as humiliating, and forced her into a convent abroad, where she shortly afterwards, in the frenzy of despair, put an end to her existence *. Every line indeed of

* Johnson's *Lives of the Poets*, vol. iii. p. 173, Note.

this exquisite piece carries with it the conviction of having been written on a real and deep felt occasion.

The year 1712 gave birth to the heroi-comic poem of the *Rape of the Lock*, which, more than any other production of Pope, exhibits the true fervor and creative faculties of the poet. It had been given to the world in a less perfect form, and without any of its beautiful machinery, in 1711, and but in two cantos. Even in this state it was deemed by Addison a composition of such merit, that he honoured it with the appellation of *merum-sal*; and under the apprehension of its being injured and weakened by alteration, he used every effort to dissuade his friend from carrying into execution his meditated improvements. Fortunately for the fame of Pope, he persisted in his plan, and by the most skilful intertexture of supernatural agency which the records of poetry can produce, he has rendered the *Rape of the Lock* the first comic epopee of which this or any other nation can boast. Its wit and humour are of the most delicate and highly-finished kind; its fictions, sportive, elegant, and conceived with a propriety and force of imagination which astonishes and fascinates every reader. Than the description of the lucid squadrons which Ariel summons in the opening of the second canto, nothing can be more rich and brilliant:

Some to the sun their insect wings unfold,
 Waft on the breeze, or sink in clouds of gold ;
 Transparent forms, too fine for mortal sight,
 Their fluid bodies half dissolv'd in light.
 Loose to the wind their airy garments flew,
 Thin glitt'ring textures of the filmy dew,
 Dipt in the richest tincture of the skies,
 Where light disports in ever-mingling dyes ;
 While ev'ry beam new transient colours flings,
 Colours that change whene'er they wave their wings.

Nor is the immediately subsequent address of the Spirit to his ' denizens of air' less profuse in the colouring of fancy :

Ye Sylphs and Sylphids, to your chief give ear,
 Fays, Fairies, Genii, Elves, and Demons hear !
 Ye know the spheres, and various tasks assign'd
 By laws eternal to th' aerial kind.
 Some in the fields of purest ether play,
 And bask and whiten in the blaze of day.
 Some guide the course of wand'ring orbs on high,
 Or roll the planets through the boundless sky.
 Some less refin'd, beneath the moon's pale light
 Pursue the stars that shoot athwart the night,
 Or suck the mists in grosser air below,
 Or dip their pinions in the painted bow,
 Or brew fierce tempests on the wintry main,
 Or o'er the glebe distil the kindly rain.

But with admirable appropriation he proceeds, addressing himself exclusively to the Sylphs :

Our humbler province is to tend the fair,
 Not a less pleasing, though less glorious care ;
 To save the powder from too rude a gale,
 Nor let th' imprisoned essences exhale ;

To draw fresh colours from the vernal flowers ;
 To steal from rainbows ere they drop in show'rs
 A brighter wash ; to curl their waving hairs,
 Assist their blushes, and inspire their airs.

The satire on the follies and frailties of the female sex, which this poem so abundantly contains, is wrought up with singular dexterity and humour ; but occasionally with a tincture of malignancy and spleen which detracts in some measure from the moral tendency of the design.

Towards the close of the year which produced the *Rape of the Lock*, our author brought forward his *Temple of Fame*, founded on the vision of Chaucer, entitled the “House of Fame.” This poem, though not much read at present, is probably that which a critic would fix upon as affording the most striking proofs of the poet’s skill in mere descriptive painting. The winter landscape beginning, “So Zembla’s rocks the beauteous work of frost,” is perhaps unrivalled in the accuracy and felicity of its epithets ; and what an impressive portrait has he given us of the venerable author of the *Iliad*, whose statue he represents as placed on the first column of the Temple !

High on the first the mighty Homer shone ;
 Eternal adamant compos’d his throne ;
 Father of verse ! in holy filets drest,
 His silver beard wav’d gently o’er his breast ;
 Though blind, a boldness in his looks appears :
 In years he seems, but not impair’d by years.

To the Temple of Fame succeeded, in 1713, his *Windsor Forest*, a loco-descriptive poem. The first and major part was written as early as 1704: the latter portion, including the prosopopeia and prophecy of "Father Thames," not until nine years afterwards. There is consequently a considerable disparity in the merit of the two parts; general description, which gives no outline that can individualize the scene, occupies, for a poem of this species, much too large a space of what may be termed the juvenile half of the composition; but the product of his maturer years, and especially the prediction of the river-god, may be considered as one of the noblest and most picturesque effusions of his muse.

When *The Guardian* commenced in March 1713, our author became an early and valuable contributor to its support: but as we shall have occasion hereafter to enter more fully into the subject and design of those papers, we shall pass forward to notice the most popular, perhaps, of all his poems, the Epistle of *Eloisa to Abelard*.

It is said, that Pope was determined in the choice of this subject by the retreat of that lady into a nunnery, whose death he had commemorated in his elegy; and that the last four couplets allude to his own situation and feelings. Whatever may have been the associations which gave origin to this epistle, it is, beyond all doubt, the

most impassioned and pathetic description of the struggles between duty and desire, between penitence and love, that poetry has given birth to in any age or country. The scenery of the piece is as highly finished and impressive as are its paintings of passion and remorse; and the awful gloom and solitude of the conventional retreat form a very striking contrast with the vivid colouring and rapturous recollection of voluptuous enjoyment. No passage can be produced which, in sombre and pensive tinting, and in choice of picturesque epithet, exceeds the following; it is a perfect study, indeed, for the lovers of painting and poetry :

In these lone walls (their days eternal bound)
 These moss-grown domes with spiry turrets crown'd,
 Where awful arches make a noon-day night,
 And the dim windows shed a solemn light;
 Thy eyes diffus'd a reconciling ray : —
 The darksome pines that o'er yon rocks reclin'd
 Wave high, and murmur to the hollow wind,
 The wandering streams that shine between the hills,
 The grots that echo to the tinkling rills,
 The dying gales that pant upon the trees,
 The lakes that quiver to the curling breeze;
 No more these scenes my meditation aid,
 Or lull to rest the visionary maid.
 But o'er the twilight groves and dusky caves,
 Long-sounding aisles, and intermingled graves,
 Black Melancholy sits, and round her throws
 A death-like silence, and a dread repose :

Her gloomy presence saddens all the scene,
 Shades ev'ry flower, and darkens ev'ry green,
 Deepens the murmur of the falling floods,
 And breathes a browner horror on the woods*.

Pope had now obtained a great and deserved reputation, but his efforts had been hitherto attended with little emolument; and as, on account of his religion, he was precluded from any civil employment, and the allowance that he received from his father, though proportioned to the property which he possessed, was inadequate to his expences, however economical, he determined to ascertain whether his fortune, as well as his fame, might not be advanced by soliciting a subscription for a translation of the *Iliad* of Homer.

The proposal was embraced with avidity by all who had any taste for literature, or any value for the reputation of their country; and our bard

* This exquisite personification of *Melancholy* has been imitated by Dr. Darwin, in the following beautiful lines, which, like the major portion of the Doctor's poetry, appeal rather to the eye than to the feelings:

O'er the green floor, and round the dew-damp wall,
 The slimy snail and bloated lizard crawl;
 While on white heaps of intermingled bones
 The Muse of Melancholy sits and moans;
 Showers her cold tears o'er Beauty's early wreck,
 Spreads her pale arms, and bends her marble neck.

Temple of Nature, canto i.

soon acquired a list of five hundred and seventy-five subscribers, who took six hundred and fifty-four copies at six guineas a copy. The mode of printing was to be in quarto, and in six volumes; and Lintot, the bookseller, who purchased the copy-right, engaged to furnish the subscribers, not only with their sets at his own expence, but to give the translator the additional sum of two hundred pounds for each volume. The result of this agreement was, that Pope cleared the sum of five thousand three hundred and twenty pounds four shillings; with which money he very prudently purchased several annuities, and, by so doing, rendered himself for the future, as to pecuniary matters, totally independent of the world.

This celebrated version was commenced in 1712; the first four books were published in 1715, and the entire Iliad was completed in 1718, including a period of somewhat more than five years.

The harmony and splendour of the diction and versification of this translation, have never been surpassed, and their operation on the public ear was like the effect of enchantment. The consequence, however, of this high polish was, that the simplicity and sublimity of the ancient poet, especially the former, were often injured; but a

grace, a dignity, and elegance, were diffused over the whole poem, of which the reader will in vain seek for a prototype in the original.

The general sense of Homer, and the distinctness of his characters, are well preserved by Pope; but the variety of style, exquisitely appropriated as it is in the Grecian to the nature of the subject, is altogether lost in the version. Brilliance and elaboration form throughout the colouring of the English poem; yet, though every couplet be admirably correct and musical, the uniformity of structure is such, that the effect of any continued succession of them is insufferably monotonous. A few pages may be read with unalloyed delight, but the recitation of two or more books palls and wearies the ear; at least such an effect I have myself experienced. It is on this account, as well as on the preservation of the colouring and manner of Homer, that the translation of Cowper will probably, in time, especially in its now corrected and higher finished state, become the more popular and esteemed version. No satiety is perceived from reading any quantity of the blank verse of Cowper; and the genius of Homer, the state of manners of the period in which he wrote, and the whole scope and design of his immortal epopees, are infinitely better felt and comprehended in the blank than

in the rhymed copy of the venerable bard. The issue will most likely be this, that for insulated passages, Pope will generally be referred to; but that he who wishes to peruse, and for any length of time together, the entire poems of Homer, will have recourse to the labours of Cowper.

With part of the money arising from his subscription, Pope now purchased a villa at Twickenham, having previously persuaded his father to dispose of a house that he possessed at Binfield, in Windsor Forest. In this delightful situation, on the banks of the Thames, he displayed a very happy and correct taste for landscape gardening; and the grounds and the grotto of the poet were visited and admired by the first characters in the literary, the political, and fashionable world.

In 1717, our author lost his father, who died suddenly, in his seventy-fifth year, and to whose memory he has paid a most tender and affectionate tribute in his epistle to Arbuthnot.

About four years subsequent to this event, and shortly after the *Iliad* had issued from the press, he presented the world with the beautiful poems of his friend Parnell, introductory to which he has prefixed an epistle to the Earl of Oxford, which contains much weight of sentiment, and many highly-finished and nervous lines. It was

in the course of the same year, that he entered into an engagement with Tonson, to edite the plays of Shakspeare in six volumes quarto; an undertaking to which, from his want of familiarity with our ancient literature, he was altogether incompetent; and the result was, therefore, painful to himself and dissatisfactory to the public.

In a short time after this failure in his capacity of an editor, he issued proposals for a version of the *Odyssey*, to be finished conjointly with Fenton and Broome. Both these gentlemen possessed a considerable share of learning, and their poetical talents were respectable. Their translations were revised by Pope; and such is their general excellence, that they appear in no respect inferior to those which were solely the product of our author's pen. Fenton translated four books, the first, fourth, nineteenth and twentieth; Broome eight; the second, sixth, eighth, eleventh, twelfth; sixteenth, eighteenth, and twenty-third. To the former, Pope presented three hundred pounds for his assistance; to the latter five hundred. The emolument arising from the *Odyssey* could not, of course, equal that which had been derived from the *Iliad*, yet did it make a considerable addition to the property of our poet; he had the benefit of the subscrip-

tion copies, in number eight hundred and nineteen, and received from Lintot for the five quarto-s, of which the version consisted, one hundred pounds per volume.

The merits and defects of this translation are similar to those which accompany that of the Iliad; perhaps the want of simplicity is more apparent in this than in the former version, owing to the frequent description of simple manners and domestic incidents, which every where pervades the Odyssey.

The unwearyed fire and sublimity which breathe through the pages of the Iliad, and the peremptory decision of Longinus, have induced nearly all readers and critics to pronounce this epopeia infinitely superior to its successor. If excellence in the construction of the fable be, however, according to the opinion of Aristotle, in epic as well as in dramatic composition, the primary requisite, there can be no competition between the two poems. The fable of the Odyssey is, both in its outline and minute parts, superior to that of any serious epic, either of ancient or modern times; the interest increases rapidly as the work proceeds; the incidents are imagined and combined with exquisite judgment, and the denouement is complete and satisfactory; it is, in fact, a perfect model of art, of which the beauty and

arrangement have not been sufficiently attended to or copied *.

A strict intimacy had long subsisted between our author and Dr. Swift; and, in 1727, they agreed to publish together their miscellaneous pieces in prose and verse. They formed four volumes octavo, and were introduced to the public by a preface, written by Pope, and in which occurs the following remarkable passage, a proof that he felt some compunction for the severity with which he had treated the character and memory of Mr. Addison. “In regard to two persons only, we wish our railly, though ever so tender, or resentment ever so just, had not been indulged. We speak of Sir T. Vanbrugh, who was a man of wit and humour, *and of Mr. Addison, whose name deserves all respect from every lover of learning.*”

The year following this publication appeared the *Dunciad*, the offspring of peevishness and irritability; a work of which it is impossible to view Pope as the author without regret. The satire is unjustly severe; the imagery frequently gross and indecent, and it possesses little tendency either to please the fancy or to move the

* In the comic epopee, the fable of Fielding's Tom Jones holds the same rank, which we have allotted to that of the *Odyssey* in the serious.

heart. It has merely served to expose the poet's want of judgment, and to perpetuate the memory of several worthless scribblers, who had otherwise sunk into the oblivion which they so richly merited.

The commencement of the Ethic Epistles, or, as their author has rather improperly termed them, Moral Essays, took place in 1731. The first, addressed to Richard Earl of Burlington, occasioned by his publication of Palladio's Designs, forms the fourth according to the present arrangement, and is immediately subsequent to the Epistle to Lord Bathurst on the Use of Riches, which appeared in 1732. These are preceded, as they now stand in all the editions, by the Epistle to Lord Cobham on the Characters of Men, printed in 1733, and by the Epistle on the Characters of Women, addressed to a Lady, and first published in 1735.

Before these received their completion, however, by the appearance of the last-mentioned Epistle, Pope had introduced to the world, and finished, his Essay on Man; the first and second epistles of which issued from the press in 1732; the third in 1733, and the fourth and last in 1734.

In these celebrated productions, Pope assumes the important character of a didactic and ethic

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writer; and to this task he was adequate as far as a sincere love of virtue and morality, and an intimate knowledge of mankind, could qualify him. In theology, metaphysics, and philosophical disquisition, however, he was miserably deficient; and the *Essay on Man*, though containing some fine imagery, many brilliant and even sublime passages, and an admirable brevity and terseness of diction, betrays not only great poverty of argument and ratiocination, but an absolute ignorance of the tendency of his own system and opinions. He perceived not that he was inculcating the dogmata of the Theist and the Fatalist; and, though a believer in revealed religion, that the major part of his poem was irreconcileable with the doctrines of Christianity.

The *Ethic Epistles* are in almost every respect superior to the *Essay on Man*. Their delineation of character, in which they abound, is full of vivacity and strength, and exhibits a most accurate acquaintance with the manners, the passions, and foibles of both sexes. The language has the force and compression which distinguish the *Essay on Man*; the versification is peculiarly rich and harmonious; and the descriptions have a vigour, a warmth, and mellowness of colouring, which point out the maturity of our author's observation and experience.

The most severe and sarcastic of these epistles, and consequently the most exaggerated, is that, "On the Characters of Women." "It is," says Dr. Aikin, addressing a young lady on the subject of poetry, "I believe, generally reckoned more brilliant than correct; more satirical than just. Whilst it assigns to your sex only two ruling passions, 'the love of pleasure and the love of sway,' it chiefly dwells, in the description of individual characters, upon that mutability and inconstancy of temper which has been usually charged upon the female mind. By thus representing the ends as unworthy, and the means as inconsistent, it conveys the severest possible sarcasm against the sex in general. Woman, it seems, is even 'at best a contradiction;' and his concluding portrait of the most estimable female character he can conceive, is but an assemblage of contrary qualities 'shaken all together.' Yet this outrageous satire is almost redeemed by the charming picture he has drawn (one would hope from the life) of that perfection of *good temper* in a woman, which is certainly the prime quality for enjoying and imparting happiness:

Oh ! blest with temper, whose unclouded ray
Can make to-morrow cheerful as to-day ;
She, who can love a sister's charms, or hear
Sighs for a daughter with unwounded ear ;

She, who ne'er answers till a husband cools,
 Or, if she rules him, never shows she rules ;
 Charms by accepting, by submitting sways,
 Yet has her humour most when she obeys.

“ I confess, this delightful portrait is marred by the concluding stroke, ‘ Mistress of herself though china fall ;’ which you may justly despise, as one of those flippant sneers which degrade this poet *.”

The “ Imitations of Horace,” which form so large a portion of Pope’s poetical works, were begun in the year 1733, by the First Satire of the Second Book of Horace, imitated in a Dialogue between Alexander Pope of Twickenham in Comm. Midd. Esq. on the one part, and his learned Counsel on the other. This was followed in the year 1736, by the second satire of Horace; and, in 1737, by the sixth epistle of the first book; the second satire of the second book; the first epistle of the first book of epistles; and the first and second epistle of the second book. To these Imitations, and to the Satires of Dr. Donne versified, were, at length, prefixed, as a Prologue, the Epistle to Dr. Arbuthnot, written in 1733, and first printed in 1734; and as an epilogue, Two Dialogues, written in 1738, the whole occu-

* Aikin’s Letters on English Poetry, p. 94.

pying nearly an entire volume of our author's works.

Few portions of the poetry of Pope have been more popular than these Imitations of Horace, with their accompanying Prologue and Epilogue. Though the satire be often too severe, and too much tinged with party rancour, or private spleen, the allusions are so apt, and the parallel passages so happy, that every reader must feel gratified in comparing the two poets, and in remarking the exquisite art and address of the *English* satirist, who has never in any instance servilely copied his original, but has merely pursued the train of thought which Horace had suggested; and in so doing has ably filled up the outline which is sometimes but faintly traced on the page of the Roman classic. The Prologue and Epilogue, especially the latter, are still more poignant and keen than the Imitations, to which, perhaps, they were at first, with no great propriety, annexed. With regard to the Epilogue, says Dr. Warton, "every species of sarcasm and mode of style are alternately employed; ridicule, reasoning, irony, mirth, seriousness, lamentation, laughter, familiar imagery, and high poetical painting *."

In the year 1733, and but a few weeks after

* Life of Pope, p. 60.

the Epistle to Dr. Arbuthnot had been finished, Pope lost his mother at the age of ninety-three. To her he had ever been the most tender and affectionate of sons; and at the close of the fine epistle just mentioned, he thus sweetly and pathetically alludes to his filial duty.

O Friend! may each domestic bliss be thine !
 Be no unpleasing melancholy mine :
 Me, let the tender office long engage,
 To rock the cradle of reposing age,
 With lenient arts extend a Mother's breath,
 Make Languor smile, and smooth the bed of Death,
 Explore the thought, explain the asking eye,
 And keep awhile one parent from the sky !

Johnson, speaking of this amiable feature in the character of Pope, observes, that "his parents had the happiness of living till he was at ease in his fortune, and without a rival in his fame, and found no diminution of his respect or tenderness. Whatever was his pride, to them he was obedient; and whatever was his irritability, to them he was gentle. Life has, among its soothing and quiet comforts, few things better to give than such a son *."

* Lives of the Poets, vol. iii. p. 115. Pope requested his friend Richardson the painter to come to Twickenham, to take a sketch of his mother, just after she was dead, June 20, 1733. "It would afford (says he) the finest image of a Saint expired, that ever painting drew."

Vide Warton's Life of Pope, p. 53.

A surreptitious edition of the private correspondence of Pope having found its way into the world through the rapacity of Curll, the book-seller, the poet was tempted, from a laudable attention to his own character, to re-publish them in a corrected state. They appeared, in 1737, in quarto, and a second volume was added in 1741.

Of this collection various have been the opinions of the critics; Johnson seems not to have entertained a very favourable opinion of them; and Warton thinks them "over-crowded with professions of integrity and disinterestedness, with trite reflections on contentment and retirement; a disdain of greatness and courts; a contempt of fame; and an affected strain of commonplace morality." Mr. Hayley has, however, in his *Desultory Remarks on the Letters of Eminent Persons*, given us a more favourable, and, perhaps, a juster representation of them. "It has been a fashion to say," he remarks, "the letters of Pope are stiff and affected; even Cowper has spoken of them in such terms of general condemnation, as, I am confident, his candid spirit would have corrected, had he been led to reflect and expatiate on the subject; for, in truth, though many letters of Pope have the disgusting defects of formality and affectation, there are several in

which he makes a near approach to that excellence, that delightful assemblage of ease, freedom, and dignity, which enchantsthe reader in the epistolary language of my departed friend. The letters of Pope are valuable in many points of view : they exhibit extraordinary specimens of mental power, and a contemplative spirit in very early youth : they show the progress of a tender, powerful, and irritable mind, in its acquaintance with polished life ; the delights it enjoyed ; the vexations it endured ; the infirmities it contracted ; and the virtues it exerted, in a long career of memorable enmities, and of friendships more worthy of unfading remembrance. He has passed himself so just and manly a censure on his juvenile affectation of epistolary wit, that, on this point, he is entitled to mercy from the severest of critics. It is not so easy to excuse him for the excess of his flattery ; yet on this article, a friendly admirer of the author may find something to alledge in his behalf. Among the most offensive of his Letters, we may reckon those to Lady Mary Wortley Montague, peculiarly disgusting from their very gross and very awkward adulation ; but even this may be pardonable, if we allow, what appears very probable, that Pope was so fascinated by the beauty and attractions of this accomplished lady, that he

was absolutely in love with her, though not conscious of his passion *.”

It must be confessed, that until the publication of the letters of the author of the Task, English literature could not boast of many happy specimens in this pleasing mode of composition. The correspondence of Cowper now most undoubtedly holds the first rank; that of Gray probably the second; the light but elegant letters of Lady Montagu the third; and the epistles of Pope, must, I apprehend, submit to an arrangement in the fourth.

The latter years of Pope were too much oppressed by debility and disease to enable him to undertake any extensive or elaborate work. In the year 1740, he amused himself with a re-publication of the *Selecta Carmina Italorum*; and, in 1742, he ushered into the world, in no very auspicious moment, the fourth book of the Dun-ciad. Had life and health been granted him, it was his intention to have executed three works of great importance, and for which he had left many outlines. The *first* was to have been a translation of such portions of the Greek poets of various ages as might furnish the reader with an accurate conception of their manner and style: the *second*, a History of the Rise and Progress of

* Life of Cowper, vol. iii. Introductory Letter, p. 9.

English Poetry, divided into Six Schools; the School of Provence, of Chaucer, of Petrarch, of Dante, of Spenser, and of Donne; and the *third*, an Epic Poem, in *blank* verse, on the Establishment of a Regular Government in Great Britain, by Brutus, the Grandson of Æneas; a subject which has been very lately, and very successfully too, assumed as the foundation of an heroic poem, by Dr. Ogilvie, of Aberdeen.

We have thus noticed the principal compositions of this great poet as forming the most prominent events of a life spent in literary composition. His lyric and miscellaneous poetry, and his epitaphs, are not of sufficient excellence or importance to require discussion in a sketch so limited as this; and of his merits as a writer of prose, we shall have occasion to speak at some length when noticing his contributions to the Spectator and Guardian.

An asthmatic affection to which he had for some time been subject, terminated, in 1744, in a dropsy of the chest; and on the evening of the thirtieth of May of the same year, after receiving the last sacraments according to his own church, with great tranquillity and resignation, he expired in the fifty-seventh year of his age. He was buried at Twickenham by the side of his beloved parents, and a monument was inscribed

to his memory by his friend the Bishop of Gloucester.

Though labouring under great bodily deformity, and its frequent attendants, bad health * and irritability of temper, the intellectual vigour of our poet was unimpaired, and his activity in the composition and correction of his works was almost incessant. To this habit of diligent revision he was indebted for a considerable portion of his fame, as his productions came forward to the public eye in a state infinitely more polished and perfect, than those of his predecessors; and he had the merit, indeed, of fixing a standard of correctness from which no succeeding cultivator of the muses could with safety deviate.

What rank should be assigned to Pope in a classification of our English poets, has been a subject of frequent enquiry. It is evident, that by far the greater part of his original productions consists of ethic and satiric poetry; and by those who estimate mere moral sentiment, or the exposure of fashionable vice or folly, when

* "He was protuberant both before and behind, and so very feeble and weak, as not to be able to dress or undress himself without assistance; and so susceptible of cold, that he was not only wrapt up in fur and flannel, but was also obliged to wear bodice made of stiff canvass, closely laced about him."

clothed in splendid versification, as the highest province of the art, he must be considered as the first of bards. If, however, sublimity, imagination, and pathos be, as they assuredly are, the noblest efforts of the creative powers, and the most difficult of attainment, Pope will be found to have had some superiors, and several rivals. With Spenser, Shakspeare, and Milton he cannot, in those essential qualities, enter into competition ; and when compared with Dryden, Young, and Thomson, the mind hesitates in the allotment of superiority. Yet to the *Rape of the Lock*, and the *Eloisa*, we are willing to concede much ; pieces, in truth, of such finished structure, and so powerful in their appeal to the fancy and the heart, that, warm from their perusal, we pause not to adjust the claims of rivalship ; but affirm with enthusiastic admiration, that if these entitle not their author to the appellation of a *great poet*, nothing can.

The prose works of Pope, it is to be lamented, are not numerous ; independent of the Collection of Letters however, which we have already noticed, he wrote a great part of the Memoirs of *Scriblerus*, a production equally eminent for its learning and its humour ; the Memoirs of a Parish Clerk, in ridicule of the style of Burnet ; a Preface to the *Iliad* ; a Postscript to the *Odyssey* ; a

Preface to Shakspeare ; Prefaces to his Pastorals and collected works, and a few small tracts. To these, most of which, in point of style, are written with great purity and correctness, I wish we could add many contributions to the Spectator and Guardian ; but though with regard to the first of these periodical papers we have the assurance of Steele, that Pope was an assistant, it is now perhaps impossible, if we except a letter in N° 527, containing a few verses translated from the Metamorphoses of Ovid, to point out with any certainty what was the assistance that he imparted. N° 404, on the improper Direction of the Gifts of Nature; N° 408, on the Management of the Passions, and N° 425, a Vision relative to the Vicissitudes of the Seasons, have been ascribed to him. The two former are built upon ideas which are to be found in the *Essay on Criticism* and the *Essay on Man*, and may thus have suggested the probability of their having originated with the same author ; but what could lead to the ascription to Pope of the Vision in N° 425, is difficult to imagine ; since it contains a description of the writer's garden, which is laid out in a style diametrically opposite to the well-known chaste and picturesque taste of our author in this delightful art. " You descend," says the Essayist, " at first by twelve stone steps into a large square divided

into four grass-plots, in each of which is a statue of white marble. This is separated from a large parterre by a low wall; and from thence, through a pair of iron gates, you are led into a long broad walk of the finest turf, set on each side with tall yews, and on either hand bordered by a canal." This paper is likewise remarkable for a quotation from the *Penseroso* of Milton, an exception to the assertion of the late Poet Laureat, "that for seventy years after the first edition of Milton's poems in 1645, they are not once mentioned in the whole succession of English literature *."

The share which Pope took in the *Guardian*, has been ascertained upon good authority; and *eight* papers of very considerable merit are known to have been the product of his pen. Of these the earliest is N° 4, a very just attack upon the extreme folly and servility of dedications, conducted, as they then were, upon no other principles than those of flattery and adulation. "To say more of a man in these productions," he observes, "than one thinks, with a prospect of interest, is dishonest; and without it, foolish. And whoever has had success in such an undertaking, must of necessity at once think himself in his heart a knave for having done it, and his patron a fool for having believed it." Dryden, it is to

* Warton's edition of Milton's poems, Preface, p. 5.

be regretted, had set an example of this species of literary degradation which was but too faithfully followed by the generality of his contemporaries and successors. In N° 11, our author has given us a very pleasing and animated description, and with many strokes of genuine humour, of the effects of vanity and self-love. N° 40, introduces us to the exquisite irony on the pastorals of Philips; a paper which for its address, its artifice and management, has never been surpassed. A plan had been formed, most probably by Addison, Tickell, and Philips, to introduce into the Guardian a set of papers on pastoral poetry, which, after discussing the merits of the ancients, should criticise those among the moderns who had attempted this department, and decidedly give the palm to Philips, who was described as the only legitimate disciple of Theocritus, Virgil, and Spenser.

Pope, who had written his pastorals not long after those of his rival, could not patiently endure this decision, and therefore sent this number for insertion in the Guardian; of which the irony is so delicate and well contrived, that, although in the parallelism which he institutes he is always superior, he gives the verdict in favour of Philips with so much plausibility and art, and with such apparent seriousness and sincerity, that Steele and

the wits at Button's were, with the exception of Addison, completely deceived ; and Sir Richard, though partial to Philips, even hesitated about its publication, lest the severity of the criticism should offend Pope. The result of its insertion was, as might have been expected, an irreconcileable quarrel between the two Arcadians. Philips suspended a rod at Button's for the chastisement, as he affirmed, of his opponent; and Pope, in the first edition of his Letters, compliments his irritated rival with the appellation of "rascal." Death only terminated their mutual malevolence.

Let us turn from this contest, where jealousy and envy are but too apparent, to behold Pope writing on a subject highly acceptable to humanity. He has employed N° 61, in pleading for the tender treatment of the brute creation, and in exposing the atrocity of those, who, dismissing every feeling of compassion from their bosoms, scruple not, for the purposes of mere gluttony or sport, to torture and to murder, with wanton barbarity, the poor animal who is subjected to their tyranny and caprice. It appears to have come warm from the heart, and impresses the reader with a pleasing idea of the benevolence and sympathy of the poet. The subject has been frequently resumed, both in prose and verse, by succeeding writers; but by

none with more energy and pathos than by our lamented Cowper. Speaking of domestic animals, he observes :

In measure, as by force of instinct drawn,
 Or by necessity constrain'd, they live
 Dependent upon man; those in the fields,
 These at his crib, and some beneath his roof;
 They prove too often at how dear a rate
 He sells protection. Witness, at his feet
 The spaniel dying for some venial fault,
 Under dissection of the knotted scourge;
 Witness, the patient ox, with stripes and yells
 Driv'n to the slaughter, goaded, as he runs,
 To madness, while the savage at his heels
 Laughs at the frantic suff'rer's fury spent
 Upon the guiltless passenger o'erthrown.
 He too is witness, noblest of the train
 That wait on man, the flight-performing horse:
 With unsuspecting readiness he takes
 His murderer on his back, and, push'd all day,
 With bleeding sides, and flanks that heave for life,
 To the far-distant goal, arrives and dies.
 So little mercy shows who needs so much!
 Does law, so jealous in the cause of man,
 Denounce no doom on the delinquent? None.
 He lives, and o'er his brimming beaker boasts
 (As if barbarity were high desert)
 Th' ingloriousfeat, and, clamorous in praise
 Of the poor brute, seems wisely to suppose
 The honours of his matchless horse his own.
 But many a crime deem'd innocent on earth
 Is register'd in heav'n, and these, no doubt,
 Have each their record, with a curse annext.
 Man may dismiss compassion from his heart,
 But God will never.—

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I would not enter on my list of friends
(Though grac'd with polish'd manners and fine sense,
Yet wanting sensibility,) the man
Who needlessly sets foot upon a worm.
An inadvertent step may crush the snail
That crawls at evening in the public path ;
But he that has humanity, forewarn'd,
Will tread aside, and let the reptile live.
The creeping vermin, loathsome to the sight,
And charg'd perhaps with venom, that intrudes,
A visitor unwelcome, into scenes
Sacred to neatness and repose, th' alcove,
The chamber, or refectory, may die :
A necessary act incurs no blame.
Not so, when held within their proper bounds
And guiltless of offence, they range the air,
Or take their pastime in the spacious field :
There they are privileg'd ; and he that hunts
Or harms them there, is guilty of a wrong,
Disturbs the economy of nature's realm,
Who, when she form'd, design'd them an abode.
The sum is this : If man's convenience, health,
Or safety interfere, his rights and claims
Are paramount, and must extinguish theirs.
Else they are all—the meanest things that are,
As free to live, and to enjoy that life,
As God was free to form them at the first,
Who, in his sov'reign wisdom, made them all *.

In N° 78, Pope has gratified us by a very humorous satire on Bossu. It is entitled " A Receipt for an Epic Poem ;" and was afterwards incorporated with the Memoirs of Scriblerus, and

* Cowper's Task, Book 6.

forms the fifteenth chapter of that work. The design is carried on with great pleasantry, and with a very happy mixture of the vocabulary of the cook and the apothecary. Bossu was deservedly open to this attack; for, among many absurd reveries of a similar stamp, what can be more ridiculous than the supposition which he has seriously brought forward, that Homer and Virgil first selected a moral axiom, and then added a fable, with names and characters, for the mere purpose of illustrating the precept they had thus chosen? Of all the branches in poetry the epic province is that in which the French have least succeeded; and even Voltaire has candidly confessed,

Les Francois n'ont pas la tête Epique.

Warton has, however, in a note on this number of the *Guardian*, as inserted in the *Memoirs of Scriblerus*, mentioned an Epic poem by Le Moine, entitled *St. Louis*, in terms of such praise as to induce the wish that it were either translated, or rendered better known in its original dress. "Le Moine," says the Doctor, "seems to have possessed a more vigorous and fertile fancy than any of his countrymen; who, whatever talents they may lay claim to, are not eminent for imagination and creative powers. His poem is in eighteen books, on the recovery of our Saviour's

Crown of Thorns from the Saracens; the subject, therefore, closely resembles that of Tasso, certainly one of the most interesting subjects that has ever been treated. He has, like Tasso, also introduced machinery of angels, demons, and magicians. The speech and behaviour of one of the latter, Mireme, in the fifth book, page 145, who calls up from Hell the shades of many departed tyrants, is conceived with wonderful wildness of fancy, heightened by the scene of this transaction, near the pyramids of Egypt; especially when the ghost of Saladin declares, with an awful and tremendous voice, that the Sultan must slay his daughter, as an expiatory sacrifice. In short, this poem abounds in the terrible graces, and is in a tone and manner very superior to that generally used by the writers of France, and approaching to the sublimity of Dante or Milton *."

Though the irritable bard of Twickenham could not bear the smallest railly from another, in allusion either to his dwarfish stature or deformity, he was sometimes pleased to descant with much merriment on his own defects; and in Nos. 91 and 92 in the *Guardian*, he has introduced a very ludicrous account of himself and his associates under the appellation of the Little Club, of

* Warton's *Pope*, vol. vi. p. 268.

which the members were not to exceed five feet in height. These papers are the vehicle of much frolic, mirth, and humour, and gave birth to the description of the Club of Tall Men by Addison in N° 108. The following is the portrait which Pope has thought proper, upon this occasion, to pencil for himself.

"Dick Distich by name, we have elected president: not only as he is the shortest of us all, but because he has entertained so just a sense of his stature, as to go generally in black, that he may appear yet less. Nay, to that perfection is he arrived, that he stoops as he walks. The figure of the man is odd enough; he is a lively little creature, with long arms and legs; a Spider is no ill emblem of him; he has been taken at a distance for a small windmill. But, indeed, what principally moved us in his favour was his talent in poetry, for he hath promised to undertake a long work, in short verse, to celebrate the heroes of our size. He has entertained so great a respect for Statius, on the score of that line,

Major in exiguo regnabat corpore virtus—

A larger portion of heroic fire
Did his small limbs and little breast inspire—

that he once designed to translate the whole Thebaid for the sake of little Tydeus."

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The last number * which Pope contributed to the *Guardian*, is a happy attempt to expose and ridicule the bad taste which at that time prevailed in gardening. Addison had led the way in N° 414 and N° 447 of the *Spectator*; and our author prosecuted the same design with great success, both in this paper and in his Epistle on False Taste, inscribed to Lord Burlington. Mason, in his English garden, thus celebrates these harbingers of picturesque beauty :

ADDISON,

Thou polish'd Sage, or shall I call thee Bard,
I see thee come : around thy temples play
The lambent flames of humour, bright'ning mild.
Thy judgment into smiles; gracious thou com'st
With Satire at thy side, who checks her frown,
But not her secret sting. With bolder rage
POPE next advances: his indignant arm
Waves the poetic brand o'er Timon's shades,
And lights them to destruction: the fierce blaze
Sweeps through each kindred vista; groves to groves
Nod their fraternal farewell, and expire.
And now, elate with fair-earn'd victory,
The Bard retires, and on the bank of Thames
Erects his flag of triumph; wild it waves
In verdant splendour, and beholds, and hails
The King of Rivers, as he rolls along.

Since the efforts of Addison and Pope, to decorate and embellish their native island, the progress made in the creation of landscape has been

* N° 173.

great. The seats and plantations of our nobility and gentry have assumed a new aspect, moulded by the taste and abilities of Kent, Southcote, Shenstone, and Browne; of Walpole, Mason, Whateley, and Price.

The Latin verses in this number of the *Guardian*, *Hinc et nixilibus*, &c. are supposed by Warton to have been written by Pope; and that consequently his name may be added to the list of those English poets, who have likewise composed in Latin metre.

From the excellence of the papers which we have just enumerated, it were greatly to be wished that Pope had furnished a more ample portion to the *Guardian*. What chiefly prevented his further aid was the apprehension, as he confesses to Addison in a letter written about the close of 1713 *, of being implicated by the public with Steele in his political sentiments and measures. Sir Richard was an enthusiastic Whig; and Pope, who had friends on both sides, but more particularly in the Tory interest, and who had likewise an aversion to assume the badge of any

* "An honest Jacobite," says Pope, in the letter alluded to, "spoke to me the sense, or nonsense, of the weak part of his party very fairly, that the good people took it ill of me that I writ with *Steele*, though upon never so indifferent subjects."

party, found it necessary to preserve the appearance of a strict neutrality. We had otherwise, it is probable, received numerous papers from his pen ; and when we consider the style, the humour, and the wit of those which we do possess, we must once more pause to execrate the folly, the malevolence, and narrow views of that political spirit which could thus impede the exertions of genius in polite literature, merely because they were combined with those of a man whose ideas of government, though in a great degree constitutional, were not exactly similar to its own *.”

* Vide Warton's Pope, vol. vii. p. 271.

PART IV.

ESSAY II.

BIOGRAPHICAL AND CRITICAL SKETCHES OF THE OCCASIONAL CORRESPONDENTS OF STEELE AND ADDISON.

IN the preceding essay we have allotted a larger space to the Biography of Budgell, Hughes, Berkeley, and Pope, owing to the number and importance of their contributions, than can possibly be given to the characters who form the subjects of this and the following essay ; for however ample their exertions might be in other departments of literature, as they brought not much assistance to the periodical works under our consideration, their claim for extended notice, cannot, in accordance with the plan which we have adopted, be great.

5. THOMAS TICKELL, son of the Rev. Richard Tickell, Vicar of Bridekirk, near Carlisle in Cumberland, was born in 1686. After a competent education in his native country, he entered

a member of Queen's College, Oxford, in April, 1701; was made Master of Arts in 1708, and was chosen Fellow in 1710. The statutes of the university, however, requiring orders previous to an admission to the fellowship, he obtained a dispensation from the Crown.

The genius and inclinations of Mr. Tickell appear to have early led him to a public and literary life; and his acquirements were such as were well calculated to forward and support his wishes. To considerable classical learning he added an elegant and correct taste, much skill in the art of versification, and a shrewdness and knowledge of human life fully adequate to the routine of political or diplomatic employment.

With these talents he was fortunate enough to obtain the patronage of Addison, through the medium of a copy of verses in praise of his Rosamond. The friendship thus obtained was never for a moment violated: Addison, it is said, had the affection of a father for Tickell, who, in return, loved and venerated this great man with a zeal which no filial duty could exceed.

An early consequence of this connection was the assistance of Tickell in the Spectator and Guardian, and an intimacy with Steele and his associates. During the progress of the first of these periodical papers, and while the public

was impatiently expecting the issue of the negotiation which preceded the peace of Utrecht, our author published his *Prospect of Peace*, a poem; the purport of which was to reconcile the nation to the idea of sacrificing some advantages for the sake of tranquillity; and to show that the result of conquest, however glorious or extensive, was less valuable and permanent than the blessings attendant on an honourable peace. To the Whigs, of whom Addison was the leader, and who had but too much reason for reprobating the treaty then pending, this production of Tickell must have been extremely unwelcome; more especially as it obtained a rapid circulation, and saw a sixth edition in the space of a very short period. Addison, nevertheless, had too great a regard for Tickell to suffer his political opinions to operate to the prejudice of his friend, and has therefore, in N° 523 of the Spectator, spoken of this poem in terms of warm approbation, and with a particular commendation of the author's judgment in refusing to employ the stale mythology of Greece and Rome; an edict against the use of which, and written in a vein of exquisite humour, terminates the paper.

The versification both of this poem and of its predecessor on the Opera of Rosamond, is, in general, spirited and sweet; and the sentiment

and imagery, if not entitled to the praise of much originality, are, at least, correct and pleasing.

He shortly afterwards inserted a poem, addressed "To the supposed Author of the *Spectator*," in N° 532 of that work; and in the succeeding volume* another entitled *The Royal Progress*, written on the arrival of George the First in this island, and of which, as Johnson observes, "it is just to say that it is neither high nor low."

The accession of this monarch, however, opened a new path to the career of Tickell. He had been a vigorous defender of the House of Hanover and its disputed rights, and had written a political poem under the appellation of an "*Epistle to a Gentleman at Avignon*"; it is an attack upon the Chevalier and his supporters, and which, says Johnson, "ranks high among party poems; it expresses contempt without coarseness, and superiority without insolence." It was much read; passed through five editions, and was esteemed to have been highly serviceable to the cause which he had espoused. He had a claim, therefore, upon the new dynasty, and met accordingly with patronage at Court.

The intimacy which had so long subsisted between Mr. Addison and our author, was now rendered still more close by the ties of business and

* N° 620.

interest. Addison was appointed Secretary to the Earl of Sunderland, and took Tickell with him to Ireland, as a person well calculated to assist him in the detail of official employment. The connection proved so mutually subservient to the interests of each, that, when Addison became Secretary of State in 1717, he immediately advanced Tickell to the post of Under Secretary; a situation which he filled with equal advantage to himself and his patron.

The decease of Addison, which took place in 1719, was severely felt and sincerely lamented by Tickell. To the collected works of his great patron, who had on his death-bed left him the charge of publishing them, he prefixed an *Elegy* in memory of their author, which we have inserted at the close of the life of Addison, and to whose beauty and pathos no language can do justice. I know indeed of no verses which more immediately find their way to the heart, or which indicate greater warmth of affection, or greater sincerity of praise.

It is a remarkable proof of the force of prejudice, that when Steele, who never entertained a high opinion of Tickell, and who even endeavoured to dissuade Addison against appointing him to the secretaryship, published the second edition of *The Drummer*, he thus speaks of this

incomparable elegy: " And since the editor (viz. of Addison's Works) has adorned his heavy discourse with *prose in rhyme*, at the end of it, upon Mr. Addison's death *." Tickell had now given fresh offence to Sir Richard, by omitting *The Drummer* in the quarto edition of his patron's works, and in so doing had completely divested himself, in the eyes of Steele, of all merit, prosaic or poetic.

The only unpleasant incident in which the friendship of Addison involved our author, originated in the publication of the translation of the first book of the Iliad of Homer; which, under the supposition of Pope and his friends, was the production of Addison, though brought forward to the world under the name of Tickell. The circumstances of this transaction, however, which for a time divided the republic of letters, have been detailed at such length in the life of Addison, that any further consideration of the subject would be altogether tautological and superfluous.

As a cultivator of the Muses, Tickell holds a distinguished rank among the minor poets of his country. Besides the pieces that we have enumerated, of which the Elegy would do honour to

* Letter to Mr. Congreve, prefixed to the second edition of *The Drummer*.

any bard, however exalted, he wrote a very elegant copy of verses on the *Cato* of his friend Addison, and a party poem of some merit, entitled an *Imitation of the Prophecy of Nercus*. To these we may add his *Colin and Lucy*, one of the most interesting and pathetic of modern ballads. It has been honoured by a translation from the pen of Vincent Bourne, and which, beautiful as is the original, has in several places heightened its pathos and effect; for instance, how admirably has he improved the sixth stanza.

There bear my corse, ye comrades dear,
 The bridegroom blithe to meet;
 He in his wedding-trim so gay,
 I in my winding-sheet.
 She spoke, she dy'd:—her corse was borne,
 The bridegroom blithe to meet,
 He in his wedding-trim so gay,
 She in her winding-sheet.

Exangue oh! illuc, comites, deserite, cadaver,
Quà semel oh! iterum congregiamur, ait;
Vestibus ornatus sponsalibus ille, caputque
Ipsa sepulchrali vincita pedesque stolâ.
Dixit, et occubuit—delatum exangue cadaver,
Quà semel in longum congererentur, erat;
Vestibus ornatus sponsalibus ille, caputque
Illa sepulchrali vincita pedesque stolâ.*

The *Ode to the Earl of Sunderland* too, though it cannot rank in the first class of Lyric poetry,

* Poemata a V. Bourne tertia edita. 1743, p. 145.

has a considerable portion of elevation, spirit, and harmony. The most elaborate production of Tickell, however, is yet to be mentioned, his *Kensington Garden*; which, had he been more judicious in the choice of his mythology, and avoided the glaring inconsistency attendant on a mixture of Grecian and Gothic fable, would have been nearly perfect in its design and execution. The verse flows with great smoothness, and the descriptions are generally vivid, correct, and pleasing.

The promotion and prosperity of Tickell ceased not with the departure of his illustrious friend. He was created, in 1725, secretary to the lords justices of Ireland, and the year following vacated his fellowship at Oxford, by entering into a matrimonial connection at Dublin.

In his official appointment, a situation of great dignity and profit, he continued during the remainder of his days, and died at Bath on the twenty-third of April, 1740, after a life of great usefulness and integrity.

Tickell was in his person and manners amiable and pleasing. His habits were rather of a convivial cast; he loved the gay circle and the enlivening glass, but seldom, if ever, passed beyond the limits of temperate indulgence. His conversation was spirited and attractive, and in his family he was regular, affectionate, and kind.

With regard to Tickell's share in the Spectator, it is now in vain to make an enquiry; for, though acknowledged as a contributor by Steele in N° 555 of that work, he has with singular modesty forbore to distinguish his papers by any mark or subsequent declaration. It is very probable, however, as he spent a great part of his time during the progress of the Spectator, both with Steele and Addison, that many of the numbers to which the letter T is annexed were of his composition. Tradition has likewise recorded, that of the numerous epistles which add variety and character to the pages of the Spectator, our author furnished not a few.

Nearly the same obscurity, with one exception, veils from our view his communications to the Guardian: N° 125 is known to be his, and contains an elegant description of the beauties and exhilarating effects of the spring. Tickell appears, indeed, from this paper, to have viewed nature with the eye of a painter; for the following landscape, both in its minutiae and general keeping, is admirably drawn.

"I make it a rule," he observes, speaking of the spring, "to lose as little as I can of that blessed season; and accordingly rise with the sun, and wander through the fields, throw myself on the banks of little rivulets, or lose myself in

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the woods. I spent a day or two this spring at a country gentleman's seat, where I feasted my imagination every morning with the most luxurious prospect I ever saw. I usually took my stand by the wall of an old castle, built upon an high hill. A noble river ran at the foot of it, which, after being broken by a heap of misshapen stones, glided away in a clear stream, and wandering through two woods on each side of it in many windings, shone here and there at a great distance through the trees. I could trace the mazes for some miles, until my eye was led through two ridges of hills, and terminated by a vast mountain in another country."

The strong propensity to enjoy in all their extent the fragrance and freshness of this lovely season, which the opening of this picturesque scene describes, has been frequently felt by men of literature and taste, and has as often proved for months an invincible obstacle to the duties of study, however pressing or important. A late very accomplished classical scholar may be added to the number of those who have powerfully felt this irresistible desire, this delightful *Στρόφη*. "This impediment to study," he remarks, "commonly recurred in the spring of the year, where I was so enamoured of rambling in the open air, through solitary fields, or by a river's side—that

no self-expostulations, no prospect of future vexation, nor even emulation itself, could chain me to my books.—Indeed one half of the year, the summer, which brings with it an invincible propensity to ramble abroad, was always idle with me *.”

The six papers on pastoral poetry in the first volume of the *Guardian*, Nos. 15, 22, 23, 28, 30; and 32, have been ascribed, though upon no decisive grounds, to our author. The annotators are of opinion, that this assignment is more unexceptionable than any other †, and indeed they partake very little of the style and manner of Steele, to whom, for want of better authority, they have been commonly attributed. I should rather suppose them, from their internal evidence, to be the joint compositions of Addison and Tickell, with perhaps some occasional assistance from Philips, who at this time lived under the same roof with Addison, and whose modesty, it is believed, though the essays seem purposely to have been written with a view to his praise, would present no formidable obstacle to such a junction.

* *Memoirs of the Life of Gilbert Wakefield*, written by himself, vol. i. p. 87. 525.

† *Vide Guardian*, vol. i. p. 163.—Note, edit. by Nichols of 1797.

The merit of these papers, whoever was their author, is considerable. They give a very pleasing and rational account of the origin and progress of pastoral poetry; and N° 32, which closes the series, is a well-imagined allegory illustrative of the critical opinions laid down in the preceding Numbers. On this fable Sir William Jones has constructed, with some additions and variations, a very elegant pastoral poem, which he has entitled *Arcadia*; and in the advertisement to which he says, that he took the hint of it from an allegory of Mr. Addison; supposing, most probably, from the style and manner, which are in this paper peculiarly sweet and polished, that it must have flowed from the pen of that accomplished writer.

The poem deviates from the essay in the following particulars: in the essay, Menalcas, an inhabitant of Arcadia, and descended from the god Pan, offers his daughter Amaryllis in marriage to the youth who can best perform upon a rural pipe, the gift of a Faun; and the different styles of pastoral composition are indicated by the mode of playing of the different candidates.

Amyntas, the victor in the contest, lives long and happy with his fair prize; they had, however, but "four descents in above two thousand years. His heir was called Theocritus, who left

his dominions to Virgil; Virgil left his to his son Spenser; and Spenser was succeeded by his eldest-born Philips."

In the poem, "Menalcas, king of the shepherds, means Theocritus, the most ancient, and, perhaps, the best, writer of pastorals: and by his two daughters, Daphne and Hyla, must be understood the two sorts of pastoral poetry; the one elegant and polished, the other simple and unadorned; in both of which he excelled. Virgil, whom Pope chiefly followed, seems to have borne away the palm in the higher sort; and Spenser, whom Gay imitated with success, had equal merit in the more rustic style: these two poets, therefore, may justly be supposed in this allegory to have inherited his kingdom of Arcadia *."

This poem, like every other poetical production from the pen of Sir William Jones, is remarkable for its sweetness of versification; its imagery too, is, in an eminent degree, beautiful and appropriate. The two chief classes of pastoral poetry, as derived from Theocritus and Virgil, are thus allegorized in the description of the daughters of Menalcas:

Two lovely daughters were his dearest care;
Both mild as May, and both as April fair;

* Sir William Jones's Poems, 8vo. second edit. 1777,
p. 37.

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Love, where they mow'd, each youthful breast inflam'd;
And Daphne this, and Hyla that was nam'd.
The first was bashful as a blooming bride,
And all her mien display'd a decent pride ;
Her tresses braided in a curious knot
Were close confin'd, and not a hair forgot ;
Where many a flower, in mystic order plac'd,
With myrtle twin'd, her silken fillet grac'd ;
Nor with less neatness was her robe dispos'd,
And every fold a pleasing art disclos'd ;
Her sandals of the brightest silk were made,
And, as she walk'd, gave lustre to the shade ;
A graceful ease in every step was seen,
She mov'd a shepherdess, yet look'd a queen.
Her sister scorn'd to dwell in arching bowers,
Or deck her locks with wreaths of fading flowers ;
O'er her bare shoulder flow'd her auburn hair,
And, fann'd by Zephyrs, floated on the air ;
Green were her buskins, green the vest she wore,
And in her hand a knotty crook she bore.
The voice of Daphne might all pains disarm ;
Yet, heard too long, its sweetness ceas'd to charm ;
But none were tir'd when artless Hyla sung,
Though something rustic warbled from her tongue.
Thus both in beauty grew, and both in fame,
Their manners different, yet their charms the same*.

A small portion of the imagery of these lines is taken from the *Guardian* : but, to show in what manner Sir William has availed himself of the fancy and colouring of Tickell, or, if the reader please, of Addison, we shall transcribe the description of the person and performance of the

* Poems, p. 100.

successful lover, as given in the essay and the poem.

"The fourth that stepped forward was young Amyntas, the most beautiful of the Arcadian swains, and secretly beloved by Amaryllis. He wore that day the same colours as the maid for whom he sighed. He moved towards her with an easy, but unassumed air; she blushed as he came near her; and when she gave him the fatal present, they both trembled, but neither could speak. Having secretly breathed his vows to the gods, he poured forth such melodious notes, that, though they were a little wild and irregular, they filled every heart with delight. The swains immediately mingled in the dance; and the old shepherds affirmed, that they had often heard such music by night, which they imagined to be played by some of the rural deities."

Soon to the bower a modest stripling came,
Fairest of swains, and Tityrus* his name:
Mild was his look, and easy grace he show'd,
And o'er his beauteous limbs a decent mantle flow'd:
As through the crowd he press'd, the sylvan choir
His mien applauded, and his neat attire;
And Daphne, yet untaught in amorous lore,
Felt strange desires, and pains unknown before.
He now begins; the dancing hills attend,
And knotty oaks from mountain tops descend;

* The name, supposed to be taken by Virgil, in his first pastoral.

He sings of swains below the beechen shade,
 When lovely Amaryllis fill'd the glade * ;
 Next, in a sympathizing lay, complains
 Of love unpitied, and the lovers pains :
 But when with art the hallow'd pipe he blew,
 What deep attention hush'd the rival crew !
 He played so sweetly and so sweetly sung,
 That on each note th' enraptur'd audience hung ;
 Ev'n blue-hair'd nymphs, from Ladon's limpid stream,
 Rais'd their bright heads, and listen'd to the theme ;
 Then through the yielding waves in transport glanc'd,
 Whilst on the banks the joyful shepherds danc'd :
 " We oft, said they, at close of evening flowers,
 " Have heard such music in the vocal bowers :
 " We wonder'd ; for we thought some amorous god,
 " That on a silver moonbeam swiftly rode,
 " Had fann'd with starry plumes the floating air,
 " And touch'd his harp, to charm some mortal fair †."

6. JONATHAN SWIFT. Of the life of this eccentric character, so numerous and so copious have been the details, and by men of the first respectability in the republic of letters, that even had we room to enter at full length into the consideration of his biography, the attempt might be justly thought unnecessary, and altogether a work of supererogation. We shall, therefore, limit ourselves to a few observations on the chief productions of his pen, and on the principal events

* Formosam resonare doces Amarylliida sylvas. Virg.

† Poems, p. 114.

of his life; dividing them, for the sake of perspicuity, into three heads, Literary, Political, and Domestic.

Swift was, according to his own account, the son of an attorney at Dublin, and was born in that city on St. Andrew's day, in the year 1667. He was early sent to the school at Kilkenny, and in his fifteenth year became a member of the university of Dublin. It was with difficulty that he obtained his bachelor's degree, but the disgrace arising from this circumstance only stimulated him to greater exertion; an effect which, as Johnson has well observed, "may afford useful admonition and powerful encouragement to men, whose abilities have been made for a time useless by their passions or pleasures, and who, having lost one part of life in idleness, are tempted to throw away the remainder in despair *."

In 1688, and when about the age of one-and-twenty, Swift obtained the patronage of Sir William Temple, to whom he was distantly related. Under the roof of this amiable man he resided, as a friend and companion, with the exception of one short period, until 1699, when the death of his patron compelled him more immediately to appeal to his own talents for support.

The church had been early chosen by Swift

* *Lives*, vol. iii. p. 2.

for his profession ; he had taken his degree of Master of Arts at Oxford, in 1692; and two years afterwards, during his secession from Sir William's mansion, he entered into holy orders, and obtained, through the interest of Lord Capel, the prebend of Kilroot in Connor, of about a hundred pounds a year. This however he resigned, on his return to Moor Park, under the assurance from Sir William of future English preferment in exchange. Temple had, in fact, obtained from King William a promise of the first prebend for Swift that should be vacant at Westminster or Canterbury ; but his majesty, though Swift took care to place himself in his way by attending the court, either had forgotten, or did not choose to recollect, the obligation.

Another disappointment awaited him ; the Earl of Berkeley had requested his assistance as his private secretary in Ireland ; but shortly after their arrival in Dublin, his lordship was persuaded by a person of the name of Bush, that a clergyman was not qualified for such a duty, and procured the office for himself. The injury arising from this circumvention did not rest here ; Swift had reason to expect the deanery of Derry, which was in his lordship's gift ; but the influence of the new secretary directed this preferment into another channel. The indignation of

Swift was strongly expressed on this occasion ; and Lord Berkeley, conscious of the ill treatment he had undergone, and apprehensive of public exposure from his pen, presented him with the rectory of Agher, and the vicarages of Laracor and Rathbeggin, in the diocese of Meath ; the united revenue of which, however, did not exceed one-third of the value of the deanery.

On the living of Laracor, Swift usually resided when in Ireland, and here he at length embraced the resolution of publishing his *Tale of a Tub*. This celebrated work he had commenced so early as at the age of nineteen, and during his residence at Dublin-college ; he completed it whilst with Sir William Temple, and kept it by him nearly eight years in its finished state ; a piece of forbearance very unusual with a young author.

This keen but humorous satire appeared anonymously in 1704, and speedily excited very considerable attention, some applauding, and some vehemently reprobating its tendency and design. The invective, however, which has been so lavishly poured upon this production, seems to have been greatly misplaced ; and what is somewhat extraordinary, considering the purport of the work, the members of the church of England were its severest adversaries, and carried their resentment to such a pitch, that, some years

subsequent to its publication, our author was precluded the honours of a bishopric through the representations of Archbishop Sharpe to the Queen, on the supposed hostility of this fiction to the church. The idea could only have arisen from the occasional, and certainly, in some instances, indecent levity of the author; for the incidents of the tale form an allegory, which places in a very conspicuous light the beauty and simplicity of the established worship of this kingdom, when compared with the gorgeous superstitions of popery on the one hand, and the stern fanaticism of presbyterianism on the other.

There was a peculiarity in the character of Swift, which, both in his writings and conduct, frequently laid him open, in the eyes of common observers, to the charge of levity or even impiety; he had such a rooted abhorrence of hypocrisy, that, rather than be liable, in the smallest degree, to its imputation, he would conceal his religious feelings and habits with the most scrupulous care; and a friend has been known to have resided under his roof for six months, before he discovered that the Dean regularly read prayers to his servants morning and evening.

"To the horror he entertained of this vice," says Mr. Monck Berkeley, "must be attributed the cautious manner in which he concealed that

sense of religion which seems to have been early impressed on his mind.—It is a certain fact, that while the power of speech remained, the Dean continued constant in the performance of his private devotions: and in proportion as his memory failed, they were gradually shortened, till at last he could only repeat the Lord's prayer. That, however, he continued to do till the power of utterance for ever ceased. This information I had from the servant who attended him. Now, an address to Heaven by one whose reason was on the wane, must have arisen from habit. Hypocrisy cannot be supposed to have influenced him, who was unmindful of the past, unconscious of the present, and indifferent to the future *.”

The literary merit of the *Tale of a Tub* is great, and, in this respect, exceeding every thing which he afterwards produced. The style has more nerve, more imagery, and spirit, than any other portion of his works: the wit and humour are perfectly original, and supported throughout with undiminished vigour; but, it must be confessed, occasionally coarse and licentious; and the digressions exhibit erudition of no common kind, though not always applied in illustration of that side of the question on which justice and impartiality have since arranged themselves.

* Swift's Works, Nichols's edition, 1801, vol. xix. p. 222.

The reputation which accrued to Swift in consequence of this singular production being generally attributed to his pen, speedily introduced him to an intimacy with the first literary characters in the kingdom; and among these with none was he more familiar than with Addison, who, the year succeeding the publication of the *Tale of a Tub*, sent him a copy of his travels, in a blank leaf of which he had written the following lines:

TO DR. JONATHAN SWIFT,
The most agreeable companion,
The truest friend,
And the greatest genius of his age,
This Book is presented by his
Most humble servant,
THE AUTHOR.

Though bashful, and more than ordinarily timid in mixed society, Addison was, as we have recorded in his life, extremely pleasant and companionable with a few intimate friends; and Swift used to say of him, “that his conversation in a *tête-à-tête* was the most agreeable he had ever known in any one; and that, in the many hours which he passed with him in that way, neither of them ever wished for the coming in of a third person *.”

* Sheridan's Life of Swift, Nichols's edit. vol. i. p. 49.

Four years elapsed ere Swift again ventured before the bar of the public ; and of the pieces which he then published, and which belong to our present department (the literary class), may be mentioned his ridicule of Partridge the almanack-maker, published under the signature of Isaac Bickerstaff, Esq. an effusion of pleasantry that obtained so much popularity as to induce Steele (as we have already related in his life) to adopt that name for the leading character of his Tatler.

With this amiable periodical writer, Swift was, at this period, on the most friendly terms, and during the following year contributed several letters and papers to his Tatler. Politics, however, soon drove them apart, and, as is but too often the case, converted their former regard into a state of the bitterest animosity.

In the year 1712 our author published, in a letter to the Earl of Oxford, a "Proposal for correcting, improving, and ascertaining the English Tongue." The mode by which he meant to effect his purpose was, through the institution of an academy; in the formation of which he had proceeded so far as to have named twenty persons of both parties for its members. The ministers were, however, too much involved in political warfare to have leisure for any consideration of

this kind ; they praised the design, but did nothing more, and of course the project was dropped. Swift does not appear, indeed, to have been well qualified for the task that he proposed to undertake; he had little or no acquaintance with the languages on which the superstructure of the English tongue is chiefly founded; and it is singularly unfortunate, that the very pamphlet in which his scheme is proposed, is, in point of grammar and style, the most defective and erroneous of any production in his voluminous works.

As we are in this place considering the *principal literary* compositions of Swift, we must pass over a series of fourteen years before we reach his *second capital work*, his *Gulliver's Travels*; a book, which, in style, matter, and manner, bears little resemblance to the *Tale of a Tub*, but which acquired a popularity even still more extended than that humorous satire. It was also, like every other effusion of the Dean, save the letter to Lord Oxford, published anonymously, and occasioned therefore on its appearance (November, 1726,) a variety of conjecture as to the author of such an original and eccentric volume. Even his most intimate friends were unacquainted with its origin ; and though they might suspect him as the founder of the feast, were cautious about absolutely declaring themselves. Thus

Gay, in a letter to Swift, dated November 17, 1726, speaks with hesitation, though it is apparent, from the tenor of his epistle, that he had nearly arranged his creed upon the subject.

"About ten days ago," he writes, "a book was published here of the travels of one Gulliver, which has been the conversation of the whole town ever since: the whole impression sold in a week; and nothing is more diverting than to hear the different opinions people give of it, though all agree in liking it extremely. It is generally said that you are the author; but I am told the bookseller declares, he knows not from what hand it came. From the highest to the lowest it is universally read, from the cabinet council to the nursery. The politicians to a man agree, that it is free from particular reflections, but that the satire on general societies of men is too severe. Not but we now and then meet with people of greater perspicuity, who are in search for particular applications in every leaf; and it is highly probable we shall have keys published to give light into Gulliver's design.—You may see by this, that you are not much injured by being supposed the author of this piece. If you are, you have disengaged us, and two or three of your best friends, in not giving us the least hint of it while you were with us.—Perhaps I may

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all this time be talking to you of a book you have never seen, and which has not yet reached Ireland ; if it has not, I believe what we have said will be sufficient to recommend it to your reading, and that you will order me to send it to you.

—I hope you do not write the thing that is not. We are afraid that B—— hath been guilty of that crime, that you (like a Houyhnhnm) have treated him as a yahoo, and discarded him your service. I fear you do not understand these modish terms which every creature now understands but yourself *.”

Pope was in an equal state of doubt, and there is reason to suppose that Swift derived much entertainment from the surmises and curiosity of his friends. Arbuthnot, however, seems to have been in the secret ; for, writing to Swift on November 8, 1726, he says, “ I will make over all my profits to you for the property of Gulliver’s Travels ; which, I believe, will have as great a run as John Bunyan †.”

This singular work displays a most fertile imagination, a deep insight into the follies, vices, and

* Swift’s Works, vol. xii. p. 213.

† Swift’s Works, vol. xii. p. 209. Mr. George Faulkner of Dublin, says Dr. Birch, in one of his memorandum books preserved in the British Museum, told me, that Dr. Swift gave Mr. Pope the property of Gulliver ; which he sold the copy of for three hundred pounds ; and gave up to him, in

infirmities of mankind, and a fund of acute observation on ethics, politics, and literature. Its principal aim appears to have been to mortify the pride of human nature, whether arising from personal or mental accomplishments: the satire, however, has been carried too far, and degenerates into a libel on the species. The fourth part, especially, notwithstanding all that has been said in its defence by Sheridan and Berkeley, apparently exhibits such a malignant wish to degrade and brutalize the human race, that with every reader of feeling and benevolence it can occasion nothing but a mingled sensation of abhorrence and disgust. Let us hope, though the tendency be such as we have described, that it was not in the contemplation of Swift; but that he was betrayed into this degrading and exaggerated picture, by that habitual and gloomy discontent which long preyed upon his spirits, which at length terminated in insanity, and which for ever veiled from his eyes the fairest portion of humanity.

1727, his share of the copy of the three volumes of their Miscellanies, which came to one hundred and fifty pounds.—The Doctor was angry with Mr. Pope for his satire upon Mr. Addison, whom the former esteemed as an honest, generous, and friendly man. See *D'Israeli's Curiosities of Literature*, vol. ii. p. 194.

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As it is not within the scope of our design to notice every separate publication of the Dean, we shall close our observations on his mere literary labours, by a brief discussion of his merits as a poet and epistolary writer.

The poetry of Swift occupies nearly two octavo volumes of the last edition of his works, and is entirely confined to those species which may be termed the *humorous* and *familiar*. In these, however, he had attained a degree of perfection, of which English rhyme, before the appearance of his productions, had not been thought susceptible. The language is, in general, that of conversation ; and so complete a master is he of similar terminations, that scarcely a single word appears to have been introduced for the sake of consen-taneous sound, but strikes the reader as the very one which he should have chosen in plain prose as best adapted to express his meaning. The pleasure and surprise are likewise greatly enhanced, when it is found that no writer has equalled our bard in the accuracy and corresp-on-dency of his rhymes.

With these technical beauties he has, in his best pieces, combined the most poignant wit and humour, and a rich display of character; and these, so far from suffering from the necessary

restrictions of metre and rhyme, are, in fact, rendered more graceful and impressive by their adoption.

The same blemish, however, which has injured many of his prose compositions, is still more apparent in his poetry, much of which abounds in the grossest indelicacies, and in the most disgusting physical impurities. There are, notwithstanding, several poems, and of some length, which are not only free from any thing which ought to revolt a correct taste; but exhibit much elegance, urbanity, and well-turned compliment. Of this kind are the productions addressed to *Stella*, or descriptive of his passion for *Vanessa*; his *Baucis and Philemon*, and his imitations of Horace, written in 1713 and 1714.

A very great majority of the poetry of Swift is written in lines of eight syllables, a measure in which he moves with peculiar spirit and facility. He possesses also equal excellence in what may be termed the anapæstic metre, which he has employed with uncommon success in the delineation of broad humour.

The letters of Swift have been usually admired for their colloquial and unaffected ease; and they certainly do possess, when compared with those of his correspondents, a larger portion of the lighter graces which should characterize episto-

lary compositions. Yet are they deficient in many very impressive qualities ; they are querulous and spleenetic ; and want both the tenderness and dignity which distinguish many of the letters of Pope, Arbuthnot, and Gay, as well as the eloquence and energy which pervade the correspondence of Bolingbroke.

Swift for several years acted an important part upon the great national theatre, and his political life was a scene of much activity and address. It may be said to have commenced in the year 1710 ; at which period the Primate of Ireland commissioned him to solicit the Queen for a remission of the first Fruits and Twentieth Parts to the Irish Clergy. He had, previous to this, however, attained some reputation as a writer upon political and ecclesiastical affairs ; so early as 1701 he had published a pamphlet entitled *Dissensions in Athens and Rome*, which attracted the notice of several public characters ; and in 1708 he produced *The Sentiments of a Church-of-England-Man with respect to Religion and Government* ; the *Argument against abolishing Christianity* ; and *A Letter concerning the Sacramental Test*. All these tracts have the merit of much sound reasoning, argument, and perspicuity, and were followed during the subsequent year by a *Project for the Advancement of Religion*, addressed to Lady Berkeley.

His delegation relative to the First Fruits was, however, the foundation of his political eminence; for Mr. Harley, to whom he applied on this account, very speedily discovered his genius and talents, and very shortly afterwards admitted him to the most unbounded confidence and familiarity.

In consequence of this connection with the Tory ministers of Queen Anne, Swift, who had hitherto been esteemed a Whig, now eagerly embraced the measures of government; and, on the 2d of November, 1710, wrote and published the thirteenth number of the *Examiner*, a paper of great warmth and virulence, in defence of Tory principles, and which he continued without interruption until June 7, 1711.

From this period to the death of Queen Anne in 1714, our author continued the confidential friend of St. John and Harley; planned and directed many of the most efficient measures of the state, and became one of a select ministerial association which met weekly under the appellation of Brothers. His pen was of course strenuously employed in the support of his party, and sometimes with a success which exceeded even the most sanguine expectations of government. Thus, in 1712, when it was the aim of administration to reconcile the nation to a peace, he pub-

lished the *Conduct of the Allies*; a pamphlet which so completely answered the purpose for which it was written, that it produced an entire revolution in the opinions of the people; and Marlborough, who had hitherto been the favourite, and almost idol of the kingdom, was now generally believed, in consequence of Swift's representation, to have protracted the war merely with a view to his own interest. Such was the eagerness to peruse this celebrated treatise, that it passed through seven editions in the course of a few days, and eleven thousand copies were sold in less than a month.

The demand upon the abilities of our author increased with the danger which threatened the ministers; they were assailed on all sides by a formidable body of Whigs; and the single arm of Swift was employed to disperse a host. He continued to defend the cause with unabated vigour, and published in its support *Reflections on the Barrier Treaty*; *Remarks on the Bishop of Sarum's Introduction to his third Volume of the History of the Reformation*; and, in the commencement of 1714, *The Public Spirit of the Whigs*, in answer to Sir Richard Steele's *Crisis*. These tracts display a fund of humour, ridicule, and wit; but the last so offended the Scotch nation, that, through the solicitations of its Lords, a proclamation was

issued, offering a reward of three hundred pounds for the discovery of the author. Swift, however, remained concealed; and the Scotch, a short time subsequent to this transaction, were happy to secure him in their interest.

The influence, the dignity, and importance which attached to Swift, from his very intimate connection with administration, involved him in a perpetual hurry of business; and he was courted and solicited by hundreds, who expected, through his interference, the completion of their views and wishes.

In the mean time, whether from indifference on his part, inability on the side of ministers, or an apprehension of offending the clergy, who still looked upon our author with distrust and indignation, no recompence or promotion reached him until April, 1713, when he was presented with the Deanery of St. Patrick in Ireland; the highest preferment which, notwithstanding all his political consequence, he ever attained.

Though Swift immediately crossed the channel to take possession of his newly acquired dignity, little more than a fortnight elapsed before he was importunately urged to return, in order that he might endeavour to soften the animosity which had broken out between Harley and Bo-

lingbroke, and which threatened, in its consequences, the entire dissolution of the ministry.

The attempt failed ; a complete disunion took place, and Swift, in disgust, returned, in June, 1714, to the house of a friend in Berkshire, where he composed his treatise entitled, *Some free Thoughts upon the present State of Affairs*, intended as a disclosure of the causes which had occasioned the want of confidence and cordiality among the members of administration. This tract was ably written, and might have proved serviceable, had not the death of the Queen, which occurred very soon after it was committed to the press, at once annihilated the Tory ministry, and stript the Dean of all his political influence.

To escape from the triumph of the opposite party, was now with Swift an object devoutly to be wished ; and he therefore hastened to the Sister Kingdom, to bury his chagrin and disappointment in the shades of a literary privacy. The important part, however, which he had acted with the Tories, permitted him not, for some time, to obtain the oblivion that he sought : the Whigs maliciously seized every opportunity of insulting him ; he was abused, and even pelted, as he passed along the streets of Dublin ; nor could he walk

or ride securely without the attendance of servants armed for his protection. The storm at length subsided; the friend and counsellor of Oxford and Bolingbroke was forgotten; and a calm of six years' duration intervened, ere popularity again accompanied the footsteps of our author.

His pen during this seclusion was not altogether idle; he drew up *Memoirs relating to that Change which happened in the Queen's Ministry in the Year 1710*, written in October, 1714; and *An Inquiry into the Behaviour of the Queen's last Ministry, with relation to their Quarrels among themselves, and the Design charged upon them of altering the Succession to the Crown*. It is probable also, that during this period he revised, corrected, and enlarged, his *History of the Four last Years of Queen Anne*, a work which had been destined for publication in 1713, but which political circumstances at that time, and, in the subsequent year, the decease of the Queen, arrested in its way to the press; obstacles which occasioned its consignment to the desk for nearly half a century. Much information, and much developement of mystery, were expected from its appearance; but when printed in 1758 it is said to have greatly disappointed the public expectations.

It was in the year 1720 that the Dean resumed

his consequence with the public, by issuing a pamphlet, entitled *A Proposal for the Universal Use of Irish Manufactures*; in which he points out, in a most clear and convincing manner, the wealth and prosperity which would accrue to the Irish from wearing their own manufactures, and rejecting those of England. This attempt, as might have been foreseen, brought upon the author the vengeance of the English traders; the printer was prosecuted, and imprisoned; but the result of this ill-judged resentment was a tide of popularity in favour of Swift; and, after the Chief Justice had in vain endeavoured to procure a verdict of guilty, permission was at length obtained from England to grant a *noli prosequi*.

Four years after this event the Dean became almost an object of idolatry to the Irish by rescuing them from the artifice and rapacity of one William Wood, who had by sinister means procured a patent for coining halfpence for the use of Ireland to the enormous amount of one hundred and eighty thousand pounds. In an address to both houses of parliament, drawn up by our author, he states the petitioners as alledging the fraudulent obtaining and executing of Wood's patent; the baseness of his metal; and the prodigious sum to be coined, which might be increased by stealth, from foreign importation, and

his own counterfeits, as well as those at home ; whereby, say they, we must infallibly lose all our little gold and silver, and all our poor remainder of a very limited and discouraged trade.

To enforce these representations, Swift commenced the publication of a series of letters, under the feigned name of *M. B. Drapier*, and placed the ruinous consequences which must necessarily attend the enforcement of the patent in so striking a light, that the nation, through all its ranks, became alarmed and clamorous against the measure. So universally indeed were these letters read and admired, that, it is said, there was scarcely an individual in the kingdom, independent of the creatures of government, but what had formed from their perusal a fixed resolution never to receive one piece of Wood's coin in payment. The consequence was, that, though the printer was imprisoned, and a bill of indictment ordered to be prepared against him, no Grand Jury could be prevailed upon to find it; nor could the proclamation of a reward of three hundred pounds for the discovery of the author, avail in the least toward his detection. The triumph of Swift was complete ; government became apprehensive of the consequences of pressing a project so deservedly detested ; the patent was annulled, and the halfpence withdrawn.

The style of these celebrated letters is a proof of the most consummate art and judgment; they were meant to appear as the production of an honest shopkeeper of plain good sense, and, of course, it was requisite that the language should correspond with the character; it is, accordingly, perfectly plain and simple; and to every individual, however moderate his capacity, in the highest degree perspicuous and intelligible. The arguments likewise, and their arrangement, were as clear and evident as the diction in which they were clothed; and, considering the persons to whom these epistles were addressed, and the purport they were written to answer, the opinion of Hawkins Browne will not probably be deemed hyperbolical, when he asserted, that "the Drapier's Letters were the most perfect pieces of oratory ever composed since the days of Demosthenes." As a specimen of their style and humour, and of the happy facility with which our author supported the character that he had assumed, the following passage may be adduced:

"I am very sensible," says the Drapier, "that such a work as I have undertaken, might have worthily employed a much better pen: but when a house is attempted to be robbed, it often happens that the weakest in the family runs first to stop the door. All the assistance I had were some in-

formations from an eminent person whereof I am afraid I have spoiled a few, by endeavouring to make them of a piece with my own productions; and the rest I was not able to manage. I was in the case of David, who could not move in the armour of Saul, and therefore I rather chose to attack this uncircumcised Philistine (Wood I mean) with a sling and a stone. And I may say for Wood's honour, as well as my own, that he resembles Goliah in many circumstances very applicable to the present purpose: *for Goliah had a helmet of BRASS upon his head, and he was armed with a coat of mail, and the weight of the coat was five thousand shekels of BRASS; and he had greaves of BRASS upon his legs, and a target of BRASS between his shoulders.* In short he was, like Mr. Wood, all over BRASS, *and he defied the armies of the living God.*—Goliah's conditions of combat were likewise the same with these of Wood: if he prevail against us, *then shall we be his servants.* But if it happens that I prevail over him, I renounce the other part of the condition; he shall never be a servant of mine; for I do not think him fit to be trusted in any honest man's shop*."

From the era of this contest to the hour of his death, Swift was the undisputed oracle and favourite of Ireland: and as Johnson has observed,

* Swift's Works, Nichols's edition, vol. ix. p. 75, 76.

"the *Drapier* was a sign ; the *Drapier* was a health ; and which way soever the eye or the ear was turned, some tokens were found of the nation's gratitude to the *Drapier* *."

We now turn from the tumultuous scenes of political warfare to behold our author in the social walks of private life ; and here, not less than on the public stage, or in the realms of literature, shall we meet with singular, and even mysterious deportment, and with unparalleled eccentricity of humour, thought, and character.

The prominent feature in the domestic life of Swift, is the peculiarity of his conduct towards the female sex, which has given birth to a variety of conjecture, and which it is to be regretted can be viewed in no light favourable to his reputation.

He had early, and previous to his residence at Sir Wm. Temple's, formed an attachment for a Miss Waryng, which in May, 1700, after a protracted intercourse, and the avowal of matrimonial intentions, he shook off by an unworthy subterfuge. In a letter of the above date, remarkable for its repulsive and dictatorial tone, he attempts to frighten the lady from any idea of a future union, by demands of an imperious and almost impracticable nature. Miss Waryng had sense and spirit enough to see through and resent

* Lives of the Poets, vol. iii. p. 26.

the artifice, and the object of Swift was obtained by the cessation of any further correspondence.

Before this connection dropped, however, his attention was occupied by the beautiful and accomplished *Stella*. This young lady, whose real name was Johnson, was the daughter of Sir William Temple's steward, and but fourteen years old when Swift, at the age of thirty, undertook to direct and superintend her studies as a fellow student with a niece of Sir William Temple. Her fine talents and interesting manners more than ordinarily engaged the notice of her preceptor, who took peculiar pleasure in witnessing the improvement of her mind.

Upon the death of Sir William, Miss Johnson resided for some time with a Mrs. Dingley, a relation of the Temples, until Swift, who had now settled at Laracor, invited them to fix their abode at Trim, a village near his living. Thither, therefore, these ladies went; Stella in the bloom of eighteen, and with a heart already devoted to her tutor. It appears, however, that our author, though probably conscious of the interest he had excited in her bosom, acted with the utmost circumspection, and avoided every thing that might lead her to indulge the hope of a mutual return. He strictly preserved the character of a mere

friend and guardian ; and, though avowedly delighting in her company and conversation, took care never to be in her presence without a third person.

In this guarded manner did their intimacy subsist for seven or eight succeeding years. Whenever the Doctor left his living upon a visit of any duration, Stella and her friend resided during his absence at the rectory, and on his return resumed their former lodgings. Yet this intercourse, notwithstanding all the caution observed in carrying it on, was productive of consequences finally injurious to the peace and tranquillity of both. The affection of Stella for this extraordinary man seemed every day to acquire a fresh accession of strength ; and she cherished the fond hope that, at no distant period, she might be united to the object of her passion. In consequence of this idea, she had refused, shortly after her arrival in Ireland, a very advantageous offer from a Mr. Tisdal ; an overture that occasioned Swift much apprehension and uneasiness, and which, though he did not choose openly to oppose it, he was rejoiced to find at length ineffectual.

The period of Swift's life which passed between his settlement at Laracor, and his journey to London in September, 1710, appears to be the

only portion which he could be said truly to enjoy. In the conversation of his amiable Stella he possessed without perturbation and anxiety some of the most refined pleasures of which our nature is susceptible ; and when he left her to visit the capital of England; he experienced a degree of regret and sorrow which at first almost amounted to agony. The *Journal* which he daily addressed to Stella during his absence, fully evinces this ; and at the same time occasionally displays a language which, if he had formed the resolution of never marrying, as hath been asserted by some of his biographers, was deceptive, and, therefore, highly blameable.

The poignancy of his grief, however, was during his residence in town removed by an event which, notwithstanding all that has been said in its exculpation, fixes a stain upon his character not easily to be obliterated. Among those whom he visited in London was a Mrs. Vanhomrigh, whose eldest daughter appeared to him so pleasing, both in temper and manner, that he offered to become her preceptor, and to complete her education. The proposal was willingly accepted ; and she made so much progress in the space of two years, as astonished not only her friends but Swift himself. His astonishment, however, was still greater, when, after a long

and painful concealment, and which had evidently affected her health, she ingenuously confessed a passion for him, and declared that her whole soul had been occupied not about his precepts but her preceptor.

The vanity of Swift, who was now in his forty-seventh year, was so much flattered by this acknowledgement, that, though he evidently saw the impropriety of encouraging a passion which from various causes there was so little prospect of gratifying, he possessed not resolution adequate to effect his purpose. He became, in fact, so enamoured of his conquest, that Stella faded completely from his view, and the lovely and fascinating *Vanessa*, as he termed her, reigned the entire mistress of his heart.

His treatment of Miss Vanhomrigh was, nevertheless, capricious and irritating in the extreme; she was the subject alternately of alluring praise and stern neglect; and, like poor Stella, was ingeniously induced to suppose, though without any commitment on his part, that she should one day become the wife of the man for whom she sighed.

The result of this conduct was dreadful, and may be told in a few words. The passions of Vanessa were violent; she loved with enthusiasm; and when the Dean retreated to Ireland on the

death of the Queen, she followed him thither, though contrary to his wishes. Their meetings were renewed ; yet though often alone with a woman who doated upon him, and whom he professed to admire, it is believed, and acknowledged by all his biographers, that he was in every sense of the word a platonic lover. Stella, however, became jealous, indisposed, and in danger ; and Swift, in order to sooth her mind, and satisfy her scruples, agreed to marry her, upon condition that they should live in separate houses as before, and meet only in the company of a third person. Upon her acceptance of these terms, they were privately married by Dr. Ash, Bishop of Clogher, in the year 1716, a ceremony which was kept on his part a profound secret; nor would he ever acknowledge the union : a pertinacity of resolution which preyed upon her spirits, and in 1728 hurried her to a premature grave.

After this nominal marriage he would willingly have waved all further intimacy with Vanessa ; but he found it impossible, without divesting himself of every particle of humanity, to carry his intention into execution. Such was the fidelity and fervency of her affection, and such the acuteness of her feelings, that, so far from acting as he purposed, he was drawn into a confession of his regard more decided and impassioned than ever. As this declaration, however, was not fol-

lowed by any matrimonial offer, a suspicion that he was engaged to, or already married to Stella, took possession of her mind; report served but to strengthen her apprehensions; and, unable to endure the anxiety of suspense, she wrote to Mrs. Johnson upon the subject, desiring to be informed whether she really was the wife of Swift or not. The answer, which she received in the affirmative, and the resentment of Swift when he discovered the transaction, soon put a period to the sufferings of Vanessa; a fever, the effect of excessive agitation, seized her frame, and she expired, in 1723, after a short confinement, the victim of despair and love.

To account for the inconsistencies of the Dean with regard to these unfortunate ladies, has been found by his biographers an undertaking of extreme difficulty. It is probable, however, that the whole mystery may be cleared up, by attributing the greater part of his conduct to physical defect and inability, originating either in nature, or from the excesses of a secret habit. To the latter it has been ascribed with great force of argument and conviction by Dr. Beddoes, in his *Essays on Health* *; and the complaints to

* Vide *Hygeia*, vol. iii. p. 186, *et seq.* I refer to the pages of this sensible writer for the detail of the circumstances which warrant his conclusion. They form a lesson of incalculable utility to the rising generation.

which the Dean was subject, between the age of twenty and thirty, giddiness and torpor of stomach, which increased as he advanced in life, and at length terminated in derangement and idiocy, add much strength to the supposition. Whatever may have been the infirmities, however, under which he laboured, it must be allowed that "his readiness to kindle, in the female bosom, hopes which he never intended to gratify," can admit of no justification.

Though the Dean possessed many friends who were solicitous to please him, and one particularly estimable and confidential in the person of Dr. Sheridan, the impression which the death of Stella made upon his mind sank deep, and produced in his temper, which even in his best days was too often harsh and severe, a degree of exasperation which became intolerable to his acquaintance, and rendered life a burthen to himself. A few years after this event, the disorders to which he had been long subject became aggravated, both in the violence of their symptoms and in their duration; and during the year 1736 he experienced a fit of giddiness and deafness, so intense and protracted, as greatly to impair his memory, his reason, and imagination. His irascible passions, now under little restraint from the powers of his understanding, every year ac-

quired strength, and had attained, in 1741, such a degree of impetuosity, whilst his intellects failed in proportion, that legal guardians were appointed for the care of his person and property.

There cannot, in the compass of creation, be an object of greater compassion than was Swift at this period ; to witness the utter annihilation of a mind once so vigorous and comprehensive, is, of all events that can occur to humanity, the most humiliating and distressing ; and, as Addison hath justly observed, “ Babylon in ruins is not so melancholy a spectacle*.”

To the dreadful situation in which we have described the Dean, succeeded a fit of complete lunacy, which, after raging for some months, reduced him to a state of idiocy, productive of nearly unbroken stupor and silence. This continued until October the twenty-ninth, 1745, when the hand of Death consigned him to the grave ; to that place of rest, where, as he hath himself observed, in terms strongly descriptive of his feelings and character,

— *sæva indignatio*
Ulterius cor lacerare nequit †.

Of the character of Swift, the representations have been various and opposed ; at one time his

* *Spectator*, N° 421.

† *Epitaph on Himself*.

portrait has been tinted with the colours of friendship, at another with those of aversion. He was, without doubt, a man of commanding and powerful intellect; almost unparalleled in wit and humour; intimately acquainted with the human heart, and a keen observer of the manners, the vices, and follies of his species. He was from principle charitable; free from hypocrisy; and a strenuous defender of the rights of an oppressed people.

These great and estimable qualities were sullied and debased by pride, dogmatism, and misanthropy; by a temper harsh, gloomy, and discontented. Such is the malignancy of a disposition prone to vilify and degrade human nature, that no abilities, however pre-eminent, can atone for such a tendency. The soul of Swift seems to have delighted in the accumulation of objects of meanness, deformity, and filth; in the display of man as the seat of brutal passions, and malignant propensities. This worst feature in his character, and which destroys all our interest in his works and life, has been the theme of general reprobation; and I shall conclude this short biographical sketch with a description of the appropriate punishment selected for him by Mr. Hayley, in the regions of Misanthropy:

" Now mark, Serena ! (the mild guide began)
 " The proudest phantom of the gloomy clan,
 " Appointed by this surly Monarch's grace,
 " High-priest of all this Misanthropic race !
 " See o'er the crowd a throne of vapours lift
 " That strange and motley form, the shade of swift !
 " Now shalt thou view" (the guardian sprite pursues)
 " His horrid penance, that each day renews ;
 " Perchance its terrors may o'erwhelm thy sense,
 " But trust my care to bear thee safely hence !"
 As thus she spoke, above the gazing throng,
 High in a sailing cloud the spectre swept along,
 Vain of his power, of elocution proud,
 In mystic language he harangu'd the crowd ;
 The bounds he mark'd, with measure so precise,
 Of Equine virtue, and of Human vice,
 That, cursing Nature's gifts, without remorse,
 Each sullen hearer wish'd himself a horse.
 Pleas'd with the pure effect his sermon wrought,
 Th' ambitious priest a rich Tiara caught,
 Which, hovering o'er his high-aspiring head,
 Sarcastic Humour dangled by a thread.
 The rich Tiara, for his temples fit,
 Blaz'd with each polish'd gem of brilliant wit ;
 And sharp-fac'd Irony, his darling sprite,
 Who rais'd her patron to this giddy height,
 Fast on his brow the dangerous honour bound,
 But, in the moment that her priest was crown'd, }
 Hisairy throne dissolv'd, and thunder rent the ground. }
 Forth from the yawning earth, with lightning's speed,
 Sprung the fierce phantom of a fiery steed,
 Spurring his sides, whence bloody poison flow'd,
 The ghastly-grinning fiend, Derision, rode ;
 In her right hand a horrid whip she shakes,
 Whose sounding lash was form'd of knotty snakes ;

An uncouth bugle her left hand display'd,
 From a grey monkey's skull by Malice made ;
 As her distorted lips this whistle blew,
 Forth rush'd the spectre of a wild Yahoo.
 See the poor wit in hasty terror spring,
 And fly for succour to his grizzly king !
 In vain his piercing cries that succour court:
 The grizzly king enjoys the cruel sport.
 Behold the fierce Yahoo, her victim caught,
 Drive her sharp talons through the seat of thought !
 That copious fountain, which too well supplied,
 Perverted Ridicule's malignant tide.
 Quick from her steed the grinning fiend descends,
 From the pierc'd skull the spleenful brain she rends,
 To black misanthropy, her ghastly king,
 See the keen hag this horrid present bring !
 Her daily gift ! for, as each day arrives,
 Her destin'd victim for new death revives *.

Considering the intimacy which subsisted between Swift, Addison, and Steele, it might have been expected that the contributions of the Doctor, both to the Tatler and Spectator, would have been frequent and ample. That this has not been the case, is, perhaps, no great subject for regret. The satire and humour of Swift are too strong, too coarse and indiscriminate for the purposes of a periodical paper, written with the professed view of correcting the errors of mankind by gentle and lenient methods; and of the few pieces which he has inserted in the Tatler, some are

* Hayley's Triumphs of Temper, canto 3.

trifling, and two remarkable for ill-founded and malignant ridicule.

His first contribution to this paper is in N° 9, and consists of a few verses, descriptive of *A Morning in Town*. The imagery is curious and accurate, and is one, among numerous proofs in the works of the Dean, of his vigilant attention to minute occurrences and particulars. In N° 32, he has communicated the history of Madonna; a licentious and unwarrantable satire on Mrs. Astell, a lady of amiable manners, of great talents, and unaffected piety. She was the friend of the accomplished Lady Elizabeth Hastings, and was the author of *A serious Proposal to the Ladies for the Advancement of their true and greatest Interest, &c.* It was her intention to have established a seminary for female education, and which was to have afforded likewise a retreat for ladies who might choose to lead a single life, in an agreeable retirement from the bustle and distractions of the world. This beneficial design has Swift wantonly and grossly misrepresented; and, in N° 63, where he continues the satire, he has, with additional injustice, endeavoured to throw ridicule upon another lady of superior learning, and of equal worth. “Mrs. Elizabeth Elstob, the lady here alluded to,” says the annotator on this number, “was learned in an extraordinary way, and

not only learned, but meritorious to a very high degree, for her good dispositions as well as her great acquirements. Her temper and conversation were extremely agreeable; and her general deportment, to the advanced age of seventy-three, under singular vicissitudes of fortune, was not only inoffensive and irreproachable, but admirable and exemplary. In affluence she was studious, in want industrious; and the meekness, resignation, fortitude, and piety, she manifested conspicuously in struggling many years for a scanty livelihood in obscurity and with bad health, became the ultimate causes of her elevation to an easy affluent station, in the family of the late Dutchesse of Portland, where she spent the last seventeen years of her life with cheerfulness, comfort, and *great approbation*. The words in Italics are added with pleasure, on the express testimony of her illustrious patroness. Mrs. E. died May 30, 1756, and was buried in St. Margaret's, Westminster. Besides a competent knowledge of her own and the Latin tongue, she is said to have been mistress of seven other languages. She was uncommonly skilled in the Anglo-Saxon, of which she wrote a grammar, and in northern antiquities. She published, in 1709, an English translation, with valuable notes, and an excellent preface of an Anglo-Saxon ho-

mily, anciently used in the English-Saxon church, and containing a curious account of the conversion of the English to Christianity; which seems to be the book Swift ridiculed, under the fiction of two Saxon novels." The annotator adds, "after all that can be urged in favour of N° 32, and the sequel of it in N° 63, surely wit is a poor atonement for such gross misrepresentations of truth, and humour a bad apology for injurious insinuations of falsehood. The narrative of Madonella throughout, with this witty supplement to it, is an instance of the justice of Mr. Sheridan's remark, 'Swift's power of ridicule was like a flail in his hand, against which there was no fence' *."

The jeu d'esprit in N° 35, on the family of Ix, is supposed to have originated with our author, who in every period of his life was remarkably attached to the trifling amusement of playing upon words. It has been attributed, however, though upon what authority is not stated, to Charles Dartiquenave, Esq. a gentleman whom Swift has recorded as a punster, only inferior to himself. N° 59 contains a letter signed *Obadiah Greenhat*, written by Swift, in ridicule of a ludicrous mistake committed by Steele, who, in N° 57, had mentioned a coxcomb as of a species ut-

* Tatler, vol. ii. p. 115—note, edit. of 1797, 8vo.

terly new, and yet as described by Sir John Suckling sixty years before.

To the Dean we are indebted for some just observations on pulpit oratory, which occupy the first part of N° 66. They are deservedly severe on the clergy of that age, for their great inattention to the cultivation of eloquence and a graceful manner; and Atterbury is selected as a model for their imitation. Swift was himself extremely desirous to excel in preaching; but lamented that from the time he entered into political controversy, “he could only preach pamphlets.” It may be remarked, while the subject is before us, that the custom which the English clergy have acquired of reading their sermons will, as long as it shall be persisted in, prove an insurmountable bar to the attainment of impressive action and animated elocution. Short notes, with due practice, would soon enable a preacher of ability to address his audience with that firm and disengaged air, with that union of solemnity and warmth, so essentially requisite to touch and interest the hearts of his hearers.

A portion of each paper, in Nos. 67 and 68, is occupied by our author in communicating his plan for a Chamber, or Tables, of Fame. The idea is ingenious and pleasing; but the labour of carrying the scheme into execution was destined for

Addison, who, in N° 81, has written a very entertaining dream upon the subject, though he has by no means strictly adhered to the proposed arrangement of his friend.

These papers of Swift and Addison have given birth to a very spirited imitation by Dr. Aken-side, called *The Table of Modern Fame*. The selection and arrangements of his guests, which display the usual taste and acumen of the author, are as follow: Columbus, Peter the Great, Leo the Tenth, Martin Luther, Newton, Descartes, Lewis the Fourteenth, William the first Prince of Orange, Edward the Black Prince, Francis the First, Charles the Fifth, Locke, Galileo, John Faust, Harvey, Machiavel, Tasso, Ariosto, Pope, Boileau, Bacon, Milton, Cervantes, and Moliere. The reason assigned for placing Milton so low in the scale, I shall copy as a specimen of this very elegant effort of fancy.

"I was extremely discontented that no more honourable place had been reserved for Milton. You forget, says my conductor, that the lowest place in this assembly, is one of twenty the most honourable gifts which Fame has to bestow among the whole human species. Milton is now admitted for the first time, and was not but with difficulty admitted at all. But have patience a few years longer; he will be continually ascend-

ing in the goddess's favour, and may, perhaps, at last, obtain the highest, or at least the second place, in these her solemnities. In the mean time, see how he is received by the man who is best qualified here to judge of his dignity. I looked at him again, and saw Raphael making him the most affectionate congratulations *."

In N° 70, the Dean has continued his observations, in a letter signed Jonathan Rosehat, on the eloquence of the pulpit, and has thrown some unmerited ridicule on a Mr. James Ford, a man of worth and ingenuity, who taught those who stammered, or were deaf and dumb, to speak. In the subsequent essay, however, N° 71, he has atoned, in some measure, for this ill-placed satire, by a sensible letter on the slovenly and negligent conduct of a clergyman in the discharge of his duty. Swift was himself a zealous churchman, and, in his capacity of Dean, remarkably attentive to the revenues of the church, to the repairs of the structure, and to the skill and harmony of his choir; he administered the sacrament weekly, and regularly and daily attended the service morning and evening.

The only entire paper which Swift wrote in the Tatler, is N° 230, on improper phraseology and affected abbreviations in our language. It

* Dodsley's Museum, N° 13.

is a well written and useful essay, and may be considered as a kind of appendix to his letter addressed to Lord Oxford. The following assertion, however, must be considered as too sweeping; and to be admitted, therefore, with many grains of allowance: "I would engage," says he, "to furnish you with a catalogue of English books, published within the compass of seven years past, which at the first hand would cost you a hundred pounds, wherein you shall not be able to find ten lines together of common grammar or common sense." When the Dean in this paper inveighed against the adoption of cant words, he had strangely forgotten his own addiction to their use; even when speaking of this very number in his Journal to Stella, he says, "I have sent a long letter to Bickerstaff, let the Bishop of Clogher *smoke* it if he can."

Nº 238 includes a poem by our author, entitled *The City Shower*, prefaced by Steele; it has merit as an accurate description, though it be of circumstances not very pleasing to the imagination. The Dean, however, entertained a very high opinion of it, and says in his Journal, "This day came out the Tatler, made up wholly of my Shower, and a Preface to it. They say it is the best thing I ever writ, and I think so too *."

* Swift's Works by Nichols, vol. xiv. p. 295, edit. of 1801.

The last piece which Swift contributed to the *Tatler*, was a letter on the words "Great Britain," in N° 258, written in conjunction with Prior and Rowe, and with the view of ridiculing Steele for an assertion in N° 241, in a letter signed Scoto-Britannus, that since the union the term "Great Britain" should be used for England and Scotland. This Swift denied, and affirmed, that "the modern phrase 'Great Britain' is only to distinguish it from Little Britain, where old clothes and old books are to be bought and sold *." Time has sanctioned the opinion of Steele.

It has been a matter of dispute, whether Swift had any share in the *Spectator*; we may, however, on his own authority, ascribe to him the greater part, if not the whole, of N° 50, containing the remarks of the Indian kings on the English nation. The paper has been usually given to Addison, who yet appears to have been little more than an amanuensis on this occasion; for Swift, in his Journal to Stella, April the 28th, 1711, observes, "The *Spectator* is written by Steele, with Addison's help; it is often very pretty. Yesterday it was made of a *noble hint I gave him*, long ago, for his *Tatlers*, about an Indian, supposed to write his travels into Eng-

* Letter to Alderman Barber.

land. I repent he ever had it. I intended to have written a book upon that subject. I believe he has spent it all in one paper; *and all the under hints there are mine too*: but I never see him or Addison." A paragraph, likewise, in N° 575, has been claimed for the Dean by the editor of his works, commencing with the line, "The following question is started by one of the," and terminating with the word "choice." To the *Guardian* it is not known that he afforded any assistance.

7. THOMAS PARNELL, D. D. was born in Dublin, in the year 1679. His ancestors, who were of great respectability, had been long fixed at Congleton, in Cheshire; but his father, in consequence of a strong attachment to the republican party, quitted this country at the Restoration, and purchased several large estates in Ireland; which, together with the family seat in England, became the property of the subject of our memoir.

Young Parnell received his school education under the tuition of Dr. Jones, of Dublin, and was admitted a member of the college of that metropolis so early as at the age of thirteen. He acquired his degree of Master of Arts on July the 9th, 1700, and was ordained a deacon the

same year by Dr. King, Bishop of Derry; but, being under twenty years of age, it was necessary that he should apply for a dispensation from the primate. Three years after this event he entered into priest's orders; and, on the 9th of February, 1705, he was collated to the arch-deaconry of Clogher, by Dr. Ashe, Bishop of Clogher.

He shortly afterwards married MISS ANNE MINCHIN, a lady of great beauty, and of most amiable temper; and on whom, during the period of his addresses, he wrote the beautiful little song, beginning, "*My days have been so wondrous free.*" Hitherto Parnell had led a very retired academical life; but he now began to make yearly excursions to England, and soon became familiar with the first literary characters of his age. To great sweetness of disposition he added interesting manners, and powerful talents for conversation; and being possessed of an ample fortune, with a liberal and benevolent turn of mind, he wanted not, nor did he neglect, numerous opportunities of conferring favours and succouring distress.

To Gay, to Swift, to Pope, and Arbuthnot he was endeared by daily intercourse and mutual kindness, by that reciprocation of talent and harmless gaiety which can alone render life a scene of rational enjoyment. They together

formed the celebrated Scriblerus Club ; and of the facetious Memoirs of Scriblerus our author wrote that part, termed, *An Essay concerning the Origin of Sciences*.

His connection with Swift proved the occasion of a change in his political opinions : he had early imbibed from his family and friends an admiration of Whig principles ; but the influence and arguments of the Dean, which were brought forward at a time when the Tories were in the full possession of power, shook the firmness of Parnell, and he finally arranged himself beneath the banners of Oxford and Bolingbroke.

About this time an event occurred, from the shock of which our amiable poet never perfectly recovered, and which for a time overwhelmed him in the deepest affliction. In the year 1711 died Mrs. Parnell ; she had brought him two sons, whom they lost while very young ; and one daughter, who was living, I believe, in 1793 ; they were examples of conjugal felicity, and the stroke was irreparable. Swift, in his Journal to Stella, August the 24th, 1711, thus mentions this melancholy incident : " I am heartily sorry for poor Mrs. Parnell's death ; she seemed to be an excellent good natured young woman, and I believe the poor lad is much afflicted : they appeared to live perfectly well together."

Parnell had always been subject to much ine-

quality of spirits ; he was either greatly elevated or greatly depressed ; and the loss of his wife, which preyed unceasingly on his spirits, induced him to seek relief from a source to which no man has applied, without injury to fame or health. It is the only weakness of his life ; and pity drops the tear when she records, that to the oblivion of sorrow, thus imprudently sought from the exhilaration or the stupor of wine, his premature death has been attributed.

The habit, however, cannot have been flagrant or gross ; for the succeeding year opens to us the busiest portion of his life. Swift had induced him to write a poem "*On Queen Anne's Peace*," and seized the opportunity of rendering this production subservient to his wish of introducing him to the ministers. "I gave Lord Bolingbroke," says he in his Journal, dated December 22, 1712, "a poem of Parnell's. I made Parnell insert some compliments in it to his lordship. He is extremely pleased with it, and read some parts of it to-day to lord treasurer, who liked it as much : and indeed he outdoes all our poets here a bar's length. Lord Bolingbroke has ordered me to bring him to dinner on Christmas day, and I made lord treasurer promise to see him ; and it may one day do Parnell a kindness." The interview between Lord Oxford and Parnell took place, through the intervention of Swift, on

the 31st of the Januay following. The Doctor on that day carried Parnell to court; "and I contrived it so," he tells Stella, "that lord treasurer came to me, and asked (I had Parnell by me) whether that was Dr. Parnell, and came up to him and spoke to him with great kindness, and invited him to his house. I value myself upon making the ministry desire to be acquainted with Parnell, and not Parnell with the ministry. His poem is almost fully corrected, and shall be soon out."

The connection, thus begun, between Harley and our author, was soon ripened into a disinterested friendship; the minister found Parnell one of the most benevolent of men, and one of the most pleasing of companions; and the poet discovered many great and amiable qualities in his lordship. Pope, in his epistle to Lord Oxford, written after Parnell's decease, thus pathetically alludes to an intimacy so honourable to both parties:

Oh just beheld, and lost! admir'd and mourn'd!
 With softest manners, gentlest arts, adorn'd!
 Blest in each science, blest in ev'ry strain;
 Dear to the Muse, to HARLEY dear in vain!
 For him thou oft hast bid the world attend,
 Fond to forget the statesman in the friend:
 For swif' and him, despis'd the farce of state,
 The sober follies of the wise and great;
 Dext'rous, the craving, fawning crowd to quit,
 And pleas'd to 'scape from flattery to wit.

Nor was Bolingbroke less struck with the character and manners of Parnell; he shewed the poet much attention, and frequently invited him to his house. Swift, in his Journal of February the 19th, 1713, says, “I was at court to-day, to speak to Lord Bolingbroke—Parnell and I dined with him. Lady Bolingbroke came down to us while we were at dinner, and Parnell stared at her as if she were a goddess. I thought she was like Parnell’s wife, and he thought so too. Parnell is much pleased with Lord Bolingbroke’s favour to him; and I hope it may one day turn out to his advantage.”

There can be no doubt that, had not the death of the Queen so soon dissolved Lord Oxford’s administration, Parnell would have met the preferment which he merited. He was possessed of considerable pulpit eloquence, and thought it necessary, with a view to forward his own elevation, to display his oratory in the churches of the metropolis; which he did with such success as to acquire no small share of popularity.

What he looked for in vain from the ministry, he soon obtained from another quarter. Swift had strongly recommended him to William, archbishop of Dublin, in a letter dated April the 30th, 1713; in consequence of which, he the same year received a prebendal stall; and, in 1716, his Grace gave him the vicarage of Finglass, a

benefice the value of which was nearly 400*l.* per annum.

Parnell wanted not preferment from pecuniary motives, for his paternal estates were adequate to his expences, though he lived, when in London, in a style of much elegance ; but he felt the ambition of attaining the dignities of his profession ; and, it is probable, he would have risen to considerable rank in the church, had not death prematurely terminated his career. He died on his way to Ireland, in the city of Chester, in July, 1718, and in his thirty-ninth year, and was buried in the Trinity Church of that place.

Few men have been more beloved by his friends than Parnell. He was generous, affable, and kind ; he was learned without pedantry, and was a poet of considerable merit without vanity. His passions were easily moved, for he was possessed of great sensibility ; but he had, in general, sufficient controul over himself to check them before they had the power of resistance.

As an author, he is to be considered as a poet and essayist. His poetry, with the exception of two or three pieces, appeared not until after his death ; when Pope, with a laudable solicitude for his reputation, selected those which he thought would do most honour to his friend, and dedicated them to the Earl of Oxford.

They form one of the most generally pleasing

and elegant volumes in the collected works of our poets, and present us with some of the best specimens in the language, of sweetness of versification and perspicuity of diction; whilst, at the same time, their moral tendency and purity of sentiment endear them to the heart.

Hesiod, or the Rise of Woman, with which the volume opens, displays a very playful imagination in the expansion of a mere hint of the Grecian poet. It was originally printed in one of the miscellanies of Tonson, and excited much attention on its first appearance.

The *Fairy Tale* is, perhaps, more than any other production of our author, the offspring of genuine genius; the incidents are exquisitely imagined; the diction artfully tinted with the hues of antiquity; and the moral, which gives the due preference to mental over corporeal accomplishments, is drawn with interest and effect. The concluding stanzas point it with uncommon force :

This tale a sybil-nurse ared ;
 She softly strok'd my youngling head,
 And whea the tale was done,
 “ Thus some are born, my son, she cries,
 “ With base impediments to rise,
 “ And some are born with none.
 “ But virtue can itself advance
 “ To what the fav'rite fools of chance

" By fortune seem'd design'd ;
 " Virtue can gain the odds of fate,
 " And from itself shake off the weight
 " Upon th' unworthy mind."

A considerable portion of originality is likewise to be found in the *Allegory on Man*, which contains a very bold and novel personification of *Time* in the era of his *youth*; and who, having assigned to *Care* the union of the soul and body, Jove ordains the latter to preside over and regulate the junction :

Our umpire Time shall have his way,
 With Care I let the creature stay ;
 Let bus'ness vex him, av'rice blind,
 Let doubt and knowledge rack his mind ;
 Let error act, opinion speak,
 And want afflict, and sickness break,
 And anger burn, dejection chill,
 And joy distract, and sorrow kill.

A picture but too faithful of the frailties and misery of human nature !

The *Night Piece on Death*, though it contain some very striking and impressive imagery, has been too lavishly applauded ; few will agree with Goldsmith, when he asserts, that it " deserves every praise ;" and that " with very little amendment it might be made to surpass all those night pieces and church-yard scenes that have since appeared." Goldsmith either did not relish, or

he envied, the poetry of Gray ; and this indirect satire on by far the most beautiful of elegiac productions, must subject the critic to the unpleasant alternative of want of judgment or want of candour.

It has been suggested by Johnson, that Parnell was indebted to Clleveland for the hint on which he has founded his *Hymn to Contentment*. I do not perceive, however, in the works of that now obscure poet, any passages which can be justly considered as the *prima stamna* of this beautiful effusion ; which, in point of versification, imagery, and sentiment, may be pronounced one of the highest finished pieces that Parnell has written.

The most interesting and celebrated poem, however, in the works of our bard, is *The Hermit* ; a tale, of which the moral is intended to inculcate the superintendence of a particular providence ; and the management and execution of which are highly creditable to the taste and judgment of the author. Yet the incidents, it must be recollectcd, are of ancient date, and were certainly in circulation so early as the fourteenth century, though not printed until the latter end of the fifteenth ; when they appeared in a collection of tales, under the title of *Gesta Romanorum*, whence they were copied by Sir Philip Herbert, in his

Conceptions; by Howell, in his *Letters*; and by Dr. Henry More, in his *Divine Dialogues*. As the reader may wish to compare the original story with the improvements of Parnell, I shall copy it from Warton's Analysis of the *Gesta*, who agrees with Goldsmith in supposing it to have been originally derived from an oriental source.

“ A devout hermit lived in a cave, near which a shepherd folded his flock. Many of the sheep being stolen, the shepherd was unjustly killed by his master, as being concerned in the theft. The hermit, seeing an innocent man put to death, began to suspect the existence of a divine Providence, and resolved no longer to perplex himself with the useless severities of religion, but to mix in the world. In travelling from his retirement, he was met by an angel in the figure of a man; who said, ‘ I am an angel, and am sent by God to be your companion on the road.’ They entered a city, and begged for lodging at the house of a knight, who entertained them at a splendid supper. In the night, the angel rose from his bed, and strangled the knight’s only child, who was asleep in the cradle. The hermit was astonished at this barbarous return for so much hospitality, but was afraid to make any remonstrance to his companion. Next morning they went to another city. Here they were li-

berally received in the house of an opulent citizen; but in the night the angel rose, and stole a golden cup of inestimable value. The hermit now concluded, that his companion was a bad angel. In travelling forward the next morning, they passed over a bridge, about the middle of which they met a poor man, of whom the angel asked the way to the next city. Having received the desired information, the angel pushed the poor man into the water, where he was immediately drowned. In the evening they arrived at the house of a rich man, and begging for a lodging, were ordered to sleep in a shed with the cattle. In the morning the angel gave the rich man the cup which he had stolen. The hermit, amazed that the cup which was stolen from their friend and benefactor should be given to one who refused them a lodging, began to be now convinced, that his companion was the devil; and begged to go on alone. But the angel said, "Hear me and depart. When you lived in your hermitage a shepherd was killed by his master. He was innocent of the supposed offence; but had he not been then killed, he would have committed crimes in which he would have died impenitent. His master endeavours to atone for the murder, by dedicating the remainder of his days to alms and deeds of charity. I strangled

the child of the knight. But know, that the father was so intent on heaping up riches for his child, as to neglect those acts of public munificence for which he was before so distinguished, and to which he has now returned. I stole the golden cup of the hospitable citizen. But know, that from a life of the strictest temperance, he became, in consequence of possessing this cup, a perpetual drunkard, and is now the most abstemious of men. I threw the poor man into the water. He was then honest and religious. But know, had he walked one half of a mile further, he would have murdered a man in a state of mortal sin. I gave the golden cup to the rich man, who refused to take us within his roof. He has therefore received his reward in this world, and in the next will suffer the pains of hell for his inhospitality.' The hermit fell prostrate at the angel's feet, and, requesting forgiveness, returned to his hermitage, fully convinced of the wisdom and justice of God's government."

"This," says Warton, "is the fable of Parnell's HERMIT, which that elegant yet original writer has heightened with many masterly touches of poetical colouring, and a happier arrangement of circumstances. Among other proofs which might be mentioned of Parnell's genius and address in treating this subject, by reserving the

discovery of the angel to a critical period at the close of the fable, he has found means to introduce a beautiful description, and an interesting surprise. In this poem, the last instance of the angel's seeming injustice, is that of pushing the guide from the bridge into the river. At this, the hermit is unable to suppress his indignation :

Wild sparkling rage inflames the Father's eyes,
He bursts the bonds of fear, and madly cries,
“ Detested wretch !”—But scarce his speech began,
When the strange partner seem'd no longer man :
His youthful face grew more serenely sweet,
His robe turn'd white, and flow'd upon his feet ;
Fair rounds of radiant points invest his hair ;
Celestial odours fill the purple air :
And wings, whose colours glitter'd on the day,
Wide at his back their gradual plumes display.
The form ethereal bursts upon his sight,
And moves in all the majesty of light*.”

The attainments of Parnell as a classical scholar were highly respectable ; he was intimately acquainted with the Greek and Latin languages ; and his critical knowledge of the former was of infinite service to his friend Pope, when engaged in the arduous task of translating Homer. How necessary to him was the assistance of our author, is evident from a passage in one of his letters,

* Warton's History of English Poetry, vol. iii. Dissertation prefixed, p. 28.

where, writing to Parnell from Binfield, he exclaims, “ The minute I lost you, *Eustathius*, with nine thousand contractions of the Greek character, arose to my view! *Spondanus*, with all his auxiliaries, in number a thousand pages (value three shillings) and *Dacier*’s three volumes, *Barnes*’s two, *Valterie*’s three, *Cuperus* half in Greek, *Leo Allatius* three parts in Greek, *Scaliger*, *Macrobius*, and (worse than them all) *Aulus Gellius*! all these rushed upon my soul at once, and whelmed me under a fit of the head-ach. I cursed them all religiously, damned my best friends among the rest, and even blasphemed *Homer* himself. Dear Sir, not only as you are a friend, and a good-natured man; but as you are a Christian and a divine, come back speedily, and prevent the increase of my sins; for at the rate I have begun to rave, I shall not only damn all poets and commentators who have gone before me, but be damned myself by all who come after me.” The translation which Parnell has given us of the *Pervigilium Veneris*, ascribed to *Catullus*, and of the *Battle of the Frogs and Mice*, attributed to *Homer*, are executed with great fidelity and spirit.

The characteristic excellencies of Parnell as a poet, are simplicity, sweetness, and perspicuity. There is little which is either sublime or pathetic

in his writings; nor are there many traits of a bold and vigorous imagination; but there is a beauty, a delicacy, and an amenity in his style and versification, which charm the more by repeated consideration. "Those compositions," remarks Hume, "which we read the oftenest, and which every man of taste has gotten by heart, have the recommendation of simplicity, and have nothing surprising in the thought, when divested of that elegance of expression and harmony of numbers with which it is clothed. If the merit of a composition lies in a point of wit, it may strike at first; but the mind anticipates the thought in the second perusal, and is no longer affected by it. When I read an epigram of MARTIAL, the first line recalls the whole; and I have no pleasure in repeating to myself what I know already. But each line, each word in CATULLUS has its merit; and I am never tired with the perusal of him. It is sufficient to run over COWLEY once; but PARNELL, after the fiftieth reading, is as fresh as at the first *."

The prose of Parnell is but small in quantity, nor is it in quality equal to his verse. Independent of what he wrote in the *Memoirs of Martinus Scriblerus*, he published the Life of Homer, prefixed to Pope's version, and a severe but just

* Vide Hume's *Essay on Simplicity and Refinement*.

satire on Dennis, under the title of the *Life of Zoilus*. He contributed, likewise, both to the **SPECTATOR** and **GUARDIAN**; in the former work, he wrote two numbers, N° 460 and N° 501, both visions; the first, a description of the *Paradise of Fools*; the second, an allegorical picture of *Patience* under the pressure of affliction. The style of these papers is by no means so sweet and flowing as might have been expected from the author of the *Hermit*; they exhibit, however, considerable powers of imagination; and the *Grotto of Grief*, in N° 501, discloses a group, which from its circumstantiality and minute finishing might be easily transferred to the canvass.

In the *Guardian*, Nos. 56 and 66, are from the pen of our author; and, like those in the *Spectator*, consist of visions or allegories, a mode of composition which Addison had rendered fashionable. N° 56 contains the *Vision of Reproof and Reproach*; between which, though the resemblance be considerable, the proper distinction is well marked, and supported with appropriate imagery. N° 66 details the *Vision of Common Fame*, in which the scandal and loquacity of the tea-table are satyrised with much force and ingenuity.

“ In the middle of the hall of Common Fame,” says the author, “ stood a table painted after the

manner of the remotest Asiatic countries, upon which the lamp, the silver vessel, and cups of a white earth, were planted in order. Then dried herbs were brought, collected for the solemnity in moon-shine *; and water being put to them, there was a greenish liquor made, to which they added the flower of milk, and an extraction from the canes of America, for performing a libation to the powers of Mischief. After this, Curiosity, retiring to a withdrawing room, brought forth the victims, being to appearance a set of small waxen images, which she laid upon the table one after another. Immediately then Talkativeness gave each of them the name of some one, whom for that time they were to represent, and Censoriousness stuck them all about with black pins, still pronouncing at every one she stuck, something to the prejudice of the person represented. No sooner were these rites performed, and incantations uttered, but the sound of a speaking trumpet was heard in the air, by which they knew the deity of the place was propitiated and assisting. Upon this the sky grew darker, a storm arose, and murmurs, sighs, groans, cries, and the words of grief or resentment, were heard within it. Thus the three sorceresses discovered, that they whose names they had given

* In moonshine, typical of witchcraft and sorcery,

to the images, were already affected with what was done to them in effigy. "The knowledge of this was received with the loudest laughter, and in many congratulatory words they applauded one another's wit and power."²

To these visions, as published in the Spectator and Guardian, a fifth was added by Pope, when he collected the works of his friend. It may be entitled the *Vision of a Library of Books*, and can justly establish a claim to the epithets *ingenious* and *amusing*.

8. HENRY GROVE, a nonconformist divine of great literature and piety, was born on the 4th of January, 1683, at Taunton, in Somersetshire. He was descended from the Groves of Wiltshire and the Rowes of Devonshire, families of great antiquity and respectability, and who had suffered much under Charles and James the II^d. for their zealous and firm attachment to the rights of conscience, and the cause of religious freedom.

His parents, who were highly esteemed for their singular worth and christian virtues, early impressed the mind of their son with an ardent love for religion and morality. To this, the best foundation for future excellence, were added the accomplishments of a classical education; and such rapid proficiency did he make at the gram-

mar school, that, at the age of fourteen, he was deemed fully qualified to enter upon a course of academical study. The taste which he had acquired at this period for the elegant authors of Greece and Rome, he cultivated through life with unwearyed fondness and assiduity, and with a success which rendered him a very acute and perspicacious critic, and which imbued his compositions with much of the fine flavour, and many of the happy graces of antiquity.

Upon leaving school, he was placed under the care of the Rev. Mr. Warren, of Taunton, who for many years presided over an academy at that place with high reputation; and with this gentleman, whose opinions were liberal and unfettered by prejudice, he studied philosophy and theology, and obtained an intimate and critical knowledge of the sacred scriptures.

On the conclusion of his course with Mr. Warren, he removed to London, and prosecuted his literary career under the superintendence of his near relation, the Rev. Thomas Rowe. Here he made himself master of the systems of Descartes and Newton, and applied himself with such diligence to the acquirement of the Hebrew language, as enabled him, in a short time, to peruse the Old Testament in the original. He formed, likewise, during his residence in the metropolis,

several very valuable connections, and was particularly happy in entering into a strict friendship with Dr. Watts, which, though they differed upon some controversial points, continued unbroken during his life.

Mr. Grove, having spent two years in London, returned into the country, and, at the age of twenty-two, assumed the office of a preacher. For this important duty he was eminently qualified ; his learning was considerable, his imagination lively, his address and manner solemn and impressive, and his voice, though not strong, was clear, sweet, and judiciously managed. He consequently became a very popular preacher ; and the devotional spirit which pervaded his discourses very early attracted the attention of Mrs. Singer, afterwards Mrs. Rowe, who expressed her friendship and esteem for Mr. Grove, by an Ode addressed to him on Death.

Very shortly after the commencement of his ministry, Mr. Grove entered into the matrimonial state ; and, in 1706, when only twenty-three years of age, he was nominated, on the decease of Mr. Warren, to succeed him as tutor to the academy at Taunton, assisted by two other gentlemen of established reputation. Ethics and pneumatology were the departments that he chose ; and finding it necessary, in consequence of this

undertaking, to reside at Taunton, he, for eighteen years in succession, preached to two small congregations in the neighbourhood, upon a salary of only twenty pounds per annum ! Notwithstanding the scantiness of this income, he was exemplary and indefatigable in the discharge of his duty ; and the sermons which he delivered in those meetings, though his auditors were few, and probably of the lower class, were models worthy of imitation ; they were composed with uncommon attention and propriety, "adapted," says one of his biographers, "to the improvement of the meanest understanding, while they were calculated to please and edify the most polite and judicious hearers * ;" a task of great difficulty, but which ought ever to be the aim of all who preach to a mixed congregation †.

The first production which Mr. Grove committed to the press, was an essay drawn up for the use of his pupils, entitled, *The Regulation of*

* Vide Morgan's Life of Grove, in Aikin's General Biography, vol. iv. p. 582.

† I have great pleasure in referring my readers for specimens of this achievement to the Sermons of the Rev. John Bidlake, 2 vols. 8vo. They appear to me, with regard to language, models of simple elegance ; and, what is of still superior importance, they are purely practical ; that is, they are free from all mysticism and controversial matter.

Diversions, and published, in 1708, in octavo. It is well calculated for the purpose it was meant to answer; to call off the attention of youth from the too eager pursuit of pleasure, and to fix it with emulative desire on the acquisition of knowledge and virtue. Dr. Clarke having given to the public, about this period, his “Discourse on the Being and Attributes of God,” our author, not satisfied with one of the proofs, deduced from our necessary ideas of space and duration, commenced an epistolary controversy with the Doctor on the subject; which, though it terminated, as is usual, without conviction on either side, was closed with mutual expressions of candour and good will.

Our author's second appearance in the literary world took place in the year 1714, by the publication of his first paper in the eighth volume of the Spectator; and, in 1718, he again came forward with *An Essay towards a Demonstration of the Soul's Immateriality*; a work which displays much argument, chiefly, however, upon the grounds which Dr. Clarke has occupied in his controversy with Collins.

Mr. Grove's health had always been delicate; he had been subject for several years to frequent attacks of the head-ach, and the spring seldom returned without affecting him with a febrile

complaint. His duties, as minister and tutor, required incessant attention, and his labours in education were this year much increased by the resignation of his colleague, Mr. Darch, whose department of mathematics and natural philosophy was in future conducted by Mr. Grove. This accession of mental fatigue and responsibility had nearly terminated his useful life; he was seized with a violent fever, from which he with difficulty recovered.

As soon as returning health enabled him, he expressed his gratitude to his Maker in an *Ode*, replete with piety and noble sentiment, and resumed with fresh ardour his public and domestic functions. He was worthy of all imitation in his social as well as in his pastoral and academical life; he had a large family, and as a father, husband, friend, and master, was uniformly an object of love and admiration. He possessed, in fact, the true art of employing and enjoying life; of which the following observations, in a letter addressed to an intimate friend of his, will stand as a convincing proof. They should be engraven upon every mind; and if duly acted upon, the result will necessarily be a state of peace, content, an I hope.

“ It will not,” says he, “ be altogether out of character, if I write down a few reflections on

the art of improving human life, so as to pass it in peace and tranquillity, and make it yield the noblest pleasures it is capable of affording us. The first rule, and in a manner comprehensive of all the rest, is always to consider human life in its connection, as a state of trial, with an everlasting existence. How does this single thought at once raise and sink the value of every thing under the sun? sink it as a part of our worldly portion; raise it as a means and opportunity of promoting the glory of the great author of all good, and the happiness, present and future, of our fellow-creatures as well as our own?—In the next place, we are to lay down this for a certain maxim, and constantly attend to it, that our happiness must arise from our own temper and actions, not immediately from any external circumstances. These, at best, are only considerable, as they supply a larger field to the exercise of our virtue, and more leisure for the improvements and entertainments of the mind: whereas, the chief delights of a reasonable being, must result from its own operations, and reflections upon them as consonant to its nature, and the order it holds in the universe. How do I feel myself within? Am I in my natural state? Do I put my faculties to their right use?—To require less from others than is commonly done, in order

to be pleased, and to be more studious to please them, not from a meanness of spirit, not from artful views, but from an unaffected benevolence, is another rule of greater importance than is easily imagined; and more effectually reaches all that is aimed at by self-love, without designing it.—To this add, that though we should be impartial, yet not severe in the judgment we pass, and the demands we make upon ourselves; watchful against the infirmities and errors too incident to human nature, but not supposing that we shall be entirely free from them, nor afflicting ourselves beyond measure to find that we are not. Such an over-strained severity breaks the force of the mind, and hinders its progress towards perfection.—In the choice of conditions, or making any steps in life, it is a dictate of wisdom to prefer reality to appearance, and to follow Providence as our guide.—To be more indifferent to life, and all things in it, which the less we value the more we shall enjoy.—And, lastly, to consider that the happiness of the present state consists more in repose than pleasure; and in those pleasures that are pure and calm (which are likewise the most lasting) rather than in those which violently agitate the passions. Happy are we, when our pleasures flow from the regularity of our passions, an even course of

piety and goodness, an humble confidence in the mercy of God, and from the hope of immortality! not to be contented without a perpetual succession of other pleasures besides these, is the way never to know contentment *.”

The celebrity which Mr. Grove had acquired for pulpit eloquence, occasioned him to be frequently requested to preach to large congregations among the dissenters; and the admiration which attended these exertions was such, that he had various invitations to places of great population and consequence. His love of retirement, however, led him to refuse all overtures of this kind ; nor would he on any account engage in the disputes which, in the year 1719, were carried on among his brethren with so much warmth and animosity, relative to the doctrine of the Trinity. He justly thought such controversies rather injurious than beneficial to Christianity, and usually productive of dogmatism and a train of irritations very inconsistent with the spirit of the gospel.

In the year 1723 our author resumed his pen, and published, at the request of many ministers of great piety and learning, “*A Discourse on secret Prayer, in several Sermons,*” 8vo. a production which has been highly valued for its weight

* Vide Biographia Britannica, vol. iv. p. 2446, 1st edit.

of argument and persuasive warmth of manner. Two years after this publication, he lost by death his second associate in the academy, the Rev. Mr. James, whose province of divinity tutor he immediately supplied; and he likewise succeeded to his pastoral charge at Fulwood, near Taunton, the duties of which he regularly performed during the remainder of his life. It being necessary, however, that he should have some assistant in the academy, he introduced his nephew, Mr. Amory, as his coadjutor.

Alike indefatigable in the closet, as in his public offices, he continued to bring before the world various productions of merit and utility, independent of several single sermons. In 1730, he published *The Evidence of our Saviour's Resurrection considered, with the Improvement of this important Doctrine*, 8vo.; and *Some Thoughts concerning the Proof of a future State from Reason, occasioned by a Discourse of the Rev. Joseph Hallet, junior, on the same Subject*, 8vo. Both these pieces were well received; the former contained several new and ingenious thoughts on a theme already much discussed; the latter involved him in a controversy on the usefulness of reason in religion, which terminated completely in his favour, his opponents being perfectly silenced, in 1732, by his treatise, entitled, *Some Queries offered to the*

Consideration of those who think it an Injury to Religion to shew the Reasonableness of it, 8vo. He printed also, in 1732, *A Discourse concerning the Nature and Design of the Lord's Supper*, 12mo. a very useful little tract, and which was followed, in 1734, by a volume much applauded by competent judges, under the title of *Wisdom the first Spring of Action in the Deity*, 8vo.; and to this, in the year 1736, succeeded his last offering to the public, *A Discourse concerning Saving Faith, with Five Meditations on several Heads of Practical Religion*, 12mo.

In all these productions, and in all those which were published after his death, and in his numerous Sermons, Mr. Grove, taking the Scriptures solely for his guide, adhered to the result of his own enquiries; his mind was biassed by no systems or creeds, and his theology, therefore, was purely practical, and, as far as the fallibility of man will allow in judging of the text, perfectly conformable to the tenor of the gospel; a conformity the more readily attainable, as he dismissed, as much as possible, from his mind all speculative ideas and all hypothetical reasoning.

The close of this good man's life was now approaching, hastened probably by the indisposition and death of his wife, who, after labouring for some time under a nervous disorder, attended

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with a most afflicting alienation of mind, expired in 1736; an event which, though it was borne by Mr. Grove with fortitude and resignation, had evidently an effect upon his health and spirits. He survived this beloved companion little more than a year, a fever terminating his existence the 27th of February, 1737-8.

Besides the articles of Mr. Grove's composition already enumerated, and of which a republication took place under the care of Mr. Amory, in 1747, in four volumes, 8vo. his "Posthumous Works" were given to the world by the same editor in 1740, forming likewise four volumes 8vo.; and, in 1749, under similar superintendence, his "System of Moral Philosophy," in two volumes, 8vo. A complete collection of our author's Sermons occupies ten volumes, 8vo.

When we consider that Mr. Grove died in his fifty-fifth year, and that, independent of the regulation of a very large family, (having had thirteen children) he was uncommonly active and punctual in the discharge of his duties as a minister and tutor, it is a matter of just surprise that he found leisure for compositions so elaborate, so numerous, and well written. He was, however, a rigid economist of his time, possessed a temper habitually cheerful, and was singularly

temperate in the gratification of his passions and appetites.

The death of Mr. Grove was sincerely lamented, not only by his family and most intimate friends, but by all who had received the benefit of his instructions. "Our sorrow for Mr. Grove's sickness," said one of his hearers, alluding to the general grief which his dangerous illness had excited, "was not like our concern for other friends when dying, whom we pity and lament; but a sorrow arising as from the apprehension of the removal of one of the higher order of beings, who had condescended to live on earth for a while to teach us the way to heaven, and was now about to return to his native place."

A charity warm and diffusive, a total freedom from ambition, and an undeviating love for truth and free enquiry, were prominent features in the character of Mr. Grove. To these invaluable qualities were added such an ample store of literature, sacred and profane, as rendered him highly respectable and useful; and manners so easy, affable, and unassuming, that to his pupils, relatives, and flock, he was ever an object of the sincerest affection and esteem.

It is much to be regretted, that Mr. Grove did not contribute more largely to the *Spectator*; he

appears to have been admirably calculated, both by his style and manner, for the office of a public instructor and periodical writer. The four numbers which he has written in the last volume of the Spectator claim a very distinguished rank in the estimation of the critic and moralist; and Boswell, in his life of Johnson, has recorded a circumstance relative to one of them, which ought not in this place to be forgotten. The Doctor mentioned, relates the biographer, "with an air of satisfaction, what Baretti had told him; that, meeting, in the course of his studying English, with an excellent paper in the Spectator, one of four that were written by the respectable dissenting minister, Mr. Grove, of Taunton, and observing the genius and energy of mind that it exhibits, it greatly quickened his curiosity to visit our country; as he thought, if such were the lighter periodical essays of our authors, their productions on more weighty occasions must be wonderful indeed *!"

Mr. Grove's first two papers, N° 588 and 601, are on self-love and benevolence; and, with the exception of an unjustifiable censure on the private character of Mr. Hobbes, who, however indefensible his philosophy may have been, was

* Boswell's Life of Johnson, vol. iv. p. 31, 8vo. edition of 1799.

an amiable and virtuous man, are worthy of much praise, both in their tendency and execution. They insist upon the dignity of human nature, in opposition to what has been termed the "*selfish system.*" It is probable, however, that the modifications of the latter theory by Mr. Gay * and Dr. Hartley †, and which have, in a great measure, silenced the objections which had with great reason been alledged against it, form the nearest approximation toward the truth.

In N° 626, our author has given us an essay on *Novelty*; from our addiction to which he deduces in a most ingenious and pleasing manner, and in a style of superior force and elegance to that employed in his prior papers, a strong proof of man being destined to immortality. "One of the finest pieces," remarks Dr. Johnson, "in the English language, is the paper on Novelty, yet we do not hear it talked of †."

The concluding number of the Spectator is the composition of Mr. Grove, and it is a termination worthy of the work; a more sublime, a

* Vide Gay's Dissertation, "concerning the fundamental Principles of Virtue," which is prefixed to Dr. Law's translation of Archbishop King's Essay "on the Origin of Evil."

† Vide Hartley's "Observations on Man, his Frame, his Duty, and his Expectations," 2 vols. 8vo.

‡ Boswell's Life of Johnson, vol. iii. p. 32.

more interesting and impressive paper cannot be found in the series to which it belongs. The expansion of the mental faculties in a future state, though it be an idea over which some obscurity must necessarily hang, is too accordant with our wishes, our hopes, and our religion, to be dismissed for any length of time. There is every reason, indeed, to suppose, that the happiness of an immaterial existence will depend upon the perpetual and illimitable progression of intellect; and the paper of Mr. Grove is, in every respect, well calculated to give force and colour to the exhilarating prospect.

9. JOHN BYROM, the younger son of Mr. Edward Byrom, a linen-draper, was born at Kersall, near Manchester, in the year 1691. After the usual grammatical education in his native place, he was sent to Merchant Taylor's School in London, where he distinguished himself by his attention to, and proficiency in, classical literature. So much greater progress indeed had he made than was usual, that, at the age of sixteen, he was thought sufficiently qualified for the University of Cambridge; where, on the 6th of July, 1708, he was admitted a Pensioner of Trinity College.

At this seat of the Muses, Mr. Byrom culti-

vated with assiduity a taste for elegant letters, and especially for poetry, to which, even in his earliest years, he had shown a marked propensity. Having taken the usual degrees in Arts, he was, in 1714, elected a Fellow of his College, with the Master of which, the celebrated Dr. Richard Bentley, he had greatly ingratiated himself by the sweetness of his disposition, and the regularity of his conduct.

In the August of the year of his election to the Fellowship, he commenced a writer in the *Spectator*; and in the October following published in that work his first and best poetical effort, a pastoral under the title of *Colin to Phœbe*. It has been said on good authority, that the Phœbe of this pastoral was Joanna, the daughter of Dr. Bentley, and that it was written, not so much from affection to the daughter, as with the aim of securing the interest of the Doctor in promoting the author's views with regard to the fellowship, for which, at the period of its composition, he was a candidate.

The popularity which this poem has enjoyed for a series of ninety years, must be considered as an indication of no inconsiderable merit; the versification is easy and flowing; and the imagery in the seventh and eighth stanzas may be termed elegantly rural; but there is a fault in

this piece, which, if it were ever intended for a serious composition, completely destroys the effect. A ludicrous air pervades the whole, arising sometimes from the puerility of the expression, and sometimes from the inanity of the sentiment. Since the publication of the *Bath Guide* by *Anstey*, this association may have been rendered stronger by the parody, in that humorous work, of the first two lines of Byrom's poem :

My time, O ye Muses, was happily spent,
When Phœbe went with me wherever I went.

BYROM.

My time, my dear mother's, been wretchedly spent,
With a gripe or a hiccup wherever I went.

ANSTEY.

A serious indisposition induced Mr. Byrom, in 1716, to visit Montpelier; and during his residence upon the continent, he imbibed not only a taste for the philosophical reveries of Malebranche, but became a convert to the wild enthusiasm of Mademoiselle Bourignon; attachments which convey no favourable idea of the strength and solidity of his judgment.

On the recovery of his health, he returned to England, and, as his pecuniary circumstances were not such as to support him in an independent style, he adopted the resolution of practising in London as a physician; a scheme which, al-

though soon laid aside, and he took no degree in medicine, procured for him, through life, the appellation of Doctor.

It was the seducing passion of love which annihilated his professional views; for, shortly after he had settled in town, the two daughters of his uncle, Mr. Joseph Byrom, of Manchester, visited London upon some business of their father's, and our poet became ardently attached to the younger of the sisters, Miss Elizabeth Byrom. He immediately avowed his affection, and, following her on her return to Manchester, so assiduously prosecuted his suit, that, notwithstanding the opposition of her parents, who, on account of Mr. Byrom's narrow circumstances, were averse to the connection, he obtained her hand. The conduct of his uncle, who was in very opulent circumstances, and who might, without inconvenience to himself, have placed them at ease with regard to fortune, was such, however, as is but too often experienced from men who place no value upon any thing but the accumulation of money. Regardless of the worth and accomplishments of his son-in-law, he refused to give him any support; and Mr. Byrom, having soon exhausted what little property he possessed, was compelled to seek subsistence from the exertion of an art which he had cultivated during his re-

sidence at Cambridge. This was the invention of a new and more perfect species of *Short-hand*, which he first taught with such success at Manchester, that he was induced to try his abilities upon a larger theatre; and, revisiting London, met with so much encouragement, and acquired so many pupils, several of which were of the first rank in society, that he procured a very comfortable revenue. In the mean time Mrs. Byrom continued to reside at Manchester; and, as her husband was engaged in the metropolis only for the winter season, she had the pleasure of his society during the summer months, and usually gave him an annual addition to his family.

Our author's fame was not, however, established without a contest. At the time when he fixed in London, a Mr. Weston had acquired considerable celebrity in the same art; and, as Mr. Byrom had taken the liberty of pointing out the defects of his method, he received from his competitor a challenge to a trial of skill. This was accepted, and, Mr. Byrom proving decidedly the victor, the number of his pupils rapidly increased, and among them he had the honour of including the celebrated Earl of Chesterfield.

It was during the time our poet exercised his useful art in town, that he became acquainted with Dr. Byfield, a man of wit and genius, but

of very eccentric character and manners. They generally met at the Rainbow Coffee-house near Temple-bar, and highly exhilarated the company by their mirth, their humour, and repartee. Byfield was a chemist of some reputation, and the inventor of the *Sal volatile oleosum*; and upon his decease his friend Byrom wrote for him *impromptu* the following terse yet comprehensive epitaph :

Hic jacet Dr. Byfield, diu volatilis, tandem fixus.

The ingenuity of Mr. Byrom was at length rewarded by an admission into the Royal Society, of which he was chosen a Fellow, under the title of M. A. on the 29th of March, 1723-4; and in the Transactions, N° 488, p. 388, will be found a paper of his on the elements of short-hand, which was read to the Society on June the 23d, 1748.

Whilst thus actively and laudably employed in the support of a rising family, an event occurred, which at once placed him in a state of competence, and enabled him to enjoy the pleasures of domestic life, for which he had a keen relish, free from care and interruption. His elder brother, Mr. Edward Byrom, died without issue; and consequently the family estate, which he had possessed at Kersall, devolved upon our author. With the amiable partner of his affections, and who, through all the adversities of his life, had

preserved for him an unimpaired attachment, he now resided chiefly in the country, and amused his leisure by the composition of numerous pieces in verse.

It was a feature of character peculiar to Mr. Byrom, that he could write with greater ease in the fetters of rhyme than in plain prose; and he, therefore, usually made verse the vehicle of his thoughts, whatever might be the nature of the subject. Archæological enquiry, or religious controversy, moral or literary disquisition, were, as well as the effusions of wit and humour, all clothed in the same metrical dress. He undertook to prove, in a treatise in verse, that Antiquaries were mistaken in supposing that St. George of Cappadocia, or even any George, real or emblematical, was the patron of the Order of the Garter, and endeavoured to make it appear that Pope Gregory the Great was entitled to that honour: an hypothesis which he calls upon a Willis, a Stukeley, or a Pegge to refute if they are able. The challenge was accepted, and a very complete and satisfactory refutation appeared, though not until after the death of the author, from the pen of Mr. Pegge, who, in the course of his observations, has given us the following sketch of his friend. " My late worthy friend," says he, " Mr. Byrom, whose memory I shall always re-

vere, was undoubtedly a man of parts and learning, but rather too fond sometimes of a paradox. Amongst his other qualifications, he had a particular knack at versification, and has accordingly delivered his sentiments on this subject in a metrical garb; for I presume, we can scarcely call it a poetical one *."

This predilection for the mere form of poetry was, without doubt, a great error of judgment, as Mr. Byrom had sufficiently shown his capability of writing very elegant and correct prose. On subjects, however, where the genuine powers of the poet are required, our author has exhibited some imagination; his poem upon *Enthusiasm* is one of the best of his serious pieces; and his lines on the *Immortality of the Soul*, published in the year 1755, include some couplets worthy of preservation. Among those which are of a lighter kind, his *Careless Content* may be selected for its elegance and simplicity, and, as a proof of his comic talents, the following portion of his tale, entitled the *Three Black Crows*, may be confidently adduced:

Two honest tradesmen, meeting in the Strand,
One took the other, briskly, by the hand;
Hark-ye, said he, 'tis an odd story this
About the Crows!—I don't know what it is,

* *Archæologia*, vol. v. p. 13.

Replied his friend.—No ! I'm surpris'd at that ;
 Where I came from it is the common chat ;
 But you shall hear ; an odd affair indeed !
 And, that it happen'd, they are all agreed :
 Not to detain you from a thing so strange,
 A gentleman, that lives not far from Change,
 This week, in short, as all the Alley knows,
 Taking a puke, has thrown up three black crows.—
 Impossible !—Nay but it's really true ;
 I have it from good hands, and so may you—
 From whose, I pray ?—So having nam'd the man,
 Straight to enquire his curious comrade ran.
 Sir, did you tell—relating the affair—
 Yes, Sir, I did ; and if it's worth your care,
 Ask Mr. Such-a-one, he told it me,
 But, by the bye, 'twas *two* black crows, not *three*.—

Resolv'd to trace so wond'rous an event,
 Whip, to the third, the virtuoso went,
 Sir—and so forth—Why yes ; the thing is fact,
 Tho' in regard to number not exact ;
 It was not *two* black crows, 'twas only *one*,
 The truth of *that* you may depend upon,
 The gentleman himself told me the case—
 Where may I find him ?—Why, in such a place.

Away goes he, and having found him out,
 Sir, be so good as to resolve a doubt—
 Then to his last informant he referr'd,
 And begg'd to know, if *true* what he had heard ?
 Did you, Sir, throw up a black crow—Not I—
 Bless me ! how people propagate a lie !
 Black crows have been thrown up, *three*, *two*, and *one* ;
 And here, I find, all comes, at last, to *none* !
 Did you say *nothing* of a crow *at all*?—
 Crow—crow—perhaps I might, now I recall

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The matter over—and, pray Sir, what was't ?
Why I was *horrid* sick, and, at the last,
I did throw up, and told my neighbour so,
Something that was—*as black*, Sir, as a crow*.

Mr. Byrom continued to live happy and respectable in the bosom of domestic peace and comfort, until, in the seventy-second year of his age, and on the 28th of September, 1763, he submitted, after an illness borne with great fortitude and resignation, to the stroke of death.

In all the relations of life Mr. Byrom supported a character of great innocence, integrity, and virtue; his talents were very respectable, and his industry was great; he possessed a heart alive to the finest feelings of humanity, and was a sincere and devotional believer in the records and doctrines of christianity.

The contributions of Mr. Byrom to the Spectator took place at an early period of his life; yet are they such as reflect great honour on his literary acquirements, and are justly considered as ornaments to the work in which they are included. Four papers in the eighth volume have been attributed to him by the annotators, but of these only two can be considered as certainly of his production. These are Nos. 586 and 593; in the last of which he himself affirms, “ that he has

* Byrom's Miscellaneous Poems, vol. i. p. 49—51.

no manner of title to the vision which succeeded his first letter ;” an avowal, however, which the annotators seem to have little regarded, as they still persist in giving our author credit for the composition of N° 587. For the conjectural ascription of N° 597, they have no other authority than what similarity of subject can afford ; the paper appearing to have been formed on some hints in Mr. Byrom’s first communication.

The two authentic papers of our ingenious essayist are on *Dreaming*, a subject which, in the hands of various writers, has been productive of much pleasing illustration. He takes it for granted, that “dreams are certainly the result of our waking thoughts ; and our daily hopes and fears are what give the mind such nimble relishes of pleasure, and such severe touches of pain, in its midnight rambles.” His object, therefore, is to point out the best method of rendering the workings of fancy in sleep grateful to the mind, and consequently friendly to health and happiness. Temperance in the indulgence of our appetites, and the habitual practice of virtue, he justly contends, are the only means which are adapted to the attainment of so desirable a result.

The state of the mind during sleep and dreaming, has been the theme of much controversy among physiologists and metaphysicians ; but the

best deduced opinions tend strongly to confirm the rationality of the means on which Mr. Byrom depends for success. Whether with Dr. Darwin we assert that "the power of volition is totally suspended in sleep;" or with Dugald Stewart, that "the influence of the will over the faculties both of mind and body is then interrupted *;" it will follow, that the *associations or trains of ideas* which occur in dreaming, being under little or no subjection to the influence of volition, (although in frightful dreams the will is sometimes painfully but unavailingly exerted,) must take their tone and complexion either from the mental associations of our waking hours, or from the sensations and irritations of the corporeal frame. It is obvious therefore, that if such be the passive state of the mind in our dreams, and that we cannot voluntarily adopt or reject a train of thought, of what importance it may be both to health and peace of mind, that the associations of our waking hours, and the state of our bodily organs, be such as shall not, during the time which nature has allotted to repose, give rise to scenes of guilt, of misery, and of terror.

The couch of the vicious and luxurious is often haunted with spectres of every dreadful

* Vide Zoonomia, vol. i. and Dugald Stewart's Elements of the Philosophy of the Human Mind, p. 577.

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form and hue, while the temperate and the pure
in heart enjoy slumbers the most delicious and
refreshing:

Dulcis et alta quies, placidæque simillima morti.
Virgilii Æneid. lib. v. 522.

Or are transported into regions of ever-varying
beauty and enjoyment, into

— a world of gayer tint and grace,
O'er which are shadowy cast Elysian gleams
That play, in waving lights, from place to place,
And shed a roseate smile on nature's face.

THOMSON.

10. ZACHARY PEARCE, D. D. bishop of Rochester, and a critic of considerable celebrity, was born in High Holborn, London, in 1690. His father, who had acquired great wealth as a distiller, educated him at Westminster-school, where he was chosen one of the King's scholars, and, in 1710, elected to Trinity College, Cambridge.

It was during the early part of his residence at the university, that he contributed to the periodical collections of Steele and Addison; to the *Guardian* in 1713, and to the eighth volume of the *Spectator* in 1714. The production, however, which first made him known to the public, and which procured him very powerful patronage, was an edition of *Cicero de Oratore*, printed

in 1716, and dedicated, at the request of a friend, to Lord Chief Justice Parker. With this tribute of respect his lordship was so much pleased, that, by a strong recommendation to Dr. Bentley, then master of Trinity, he procured him a fellowship.

Our author, in 1717, entered into holy orders, and received an invitation from Lord Parker, now chancellor, to reside with him as his domestic chaplain. About two years after his acceptance of this situation, he became rector of Stapleford Abbots, in Essex, and, in 1720, of St. Bartholomew behind the Royal Exchange. He this year published, “*An Account of Trinity College, Cambridge*; in 1721, *Epistola duæ de Editione N. T. a Bentleio suscepta, de corruptis Epistolarum N. T. Locis, &c.*; and, in 1722, *A Letter to the Clergy of the Church of England, on occasion of the Bishop of Rochester's Commitment to the Tower*.

Through the interest of his generous patron, now Earl of Macclesfield, he was presented, in 1723, to St. Martin's in the Fields, and the subsequent year, he dedicated to his lordship his valuable edition of *Longinus*. It was in 1724, likewise, that he received the degree of Doctor of Divinity from Archbishop Wake.

An event now occurred, which for some time suspended our author's hopes and views of pre-

ferment. In 1725, the resignation and impeachment of Lord Macclesfield took place; and, sentence being passed against him in the House of Lords, he retired from political warfare, and died in 1732. Dr. Pearce was much attached to his patron, and, being fully convinced of his innocence, felt severely for the persecution to which he had been subjected. As soon as he had recovered from the shock, however, which this event necessarily occasioned him, he continued his literary career; and having, in 1726, preached a sermon at the consecration of St. Martin's church, which had been rebuilt in its present magnificent style of architecture, he gave it to the world, accompanied by *An Essay on the Origin and Progress of Temples*. In 1727, he published the *Miracles of Jesus vindicated*, in answer to Woolston; and in 1730, and 1731, *Two Letters against Dr. Congers Middleton relating to his Attack upon Waterland*.

In the province of criticism, the Doctor had hitherto confined himself to ancient literature; but in the year 1733, he gave the public a convincing proof of his being equally versed in English Philology. His *Review of the Text of Paradise Lost* is a very successful attack upon the chimerical emendations of Bentley, who, greatly to the injury of his own reputation, had printed,

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in 1732, an edition of Milton's Epic, in which he assumes the absurd licence of correcting what he supposed to be the blunders of the poet's amanuensis. "Dr. Pearce," remarks Newton in his preface to Milton's Paradise, "has distinguished his taste and judgment in choosing always the best authors for the subjects of his criticism, as Cicero and Longinus among the ancients, and Milton among the moderns. His review of the text of the Paradise Lost is not only a most complete answer to Dr. Bentley, but may serve as a pattern to all future critics, of sound learning and just reasoning joined with the greatest candour and gentleness of manners. The whole is very well worthy of the perusal of every lover and admirer of Milton *."

At length the abilities and erudition of Dr. Pearce met with due acknowledgment; and in 1739 he was preferred to the deanery of Winchester. Here he continued his classical pursuits, and, in 1745, published a most excellent edition in octavo of *Cicero de Officiis*. The dignities of the church now crowded upon our author; in 1748, he was made bishop of Bangor, and in 1756, bishop of Rochester and dean of Westminster. A short time prior to this last preferment, he had given some slight assistance to

* Newton's Milton, Preface, 8vo. 2d edition, 1750.

Johnson in the composition of his dictionary, though he chose to conceal his name. " Well might he say," remarks Boswell of his friend, that " the English Dictionary was written with little assistance of the learned; for he told me, that the only aid he received was a paper containing twenty etymologies, sent to him by a person then unknown, who he was afterwards informed was Dr. Pearce, bishop of Rochester *."

As the Bishop was greatly attached to a literary life, and felt, shortly after his elevation to the see at Rochester, the pressure of age and infirmity, he expressed a wish to Lord Bath, in the year 1763, that the King would accept his resignation both of the bishopric and the deanery. His majesty, however, through the opposition of his ministers, who were jealous of Lord Bath's application for the appointment of a successor to Dr. Pearce, found himself unable to comply with the request, and intimated to our divine the necessity of his continuance in the see. Five years after this refusal, however, he was permitted to resign the deanery, and he had consequently more time for his favourite pursuits of study and contemplation.

In 1773, his happiness and best comforts re-

* Boswell's Life of Johnson, vol. i. p. 260, 8vo. edition of 1799.

ceived an irreparable blow from the loss of his lady, who for fifty-two years had been the faithful and affectionate companion of his domestic hours. He survived her but a short time, and died, aged 84, on June the 29th, 1774.

Two volumes in quarto of his posthumous works appeared in 1777, and were entitled, *A Commentary, with Notes, on the Four Evangelists and the Acts of the Apostles*, together with *A New Translation of St. Paul's First Epistle to the Corinthians, and a Paraphrase and Notes*. "Johnson," observes his biographer, "had now an opportunity of making a grateful return" to "this" excellent prelate, who, we have seen, was the only person who gave him any assistance in the compilation of his dictionary. The bishop had left some account of his life and character, written by himself. To this Johnson made some valuable additions, and also furnished to the editor, the Reverend Mr. Derby, "the following dedication

" TO THE KING.

" SIR,

" I PRESUME to lay before your Majesty the last labours of a learned Bishop, who died in the toils and duties of his calling. He is now beyond the reach of all earthly honours and rewards; and only the hope of inciting others to imitate him,

makes it now fit to be remembered, that he enjoyed in his life the favour of your Majesty.

"The tumultuary life of princes seldom permits them to survey the wide extent of national interest, without losing sight of private merit; to exhibit qualities which may be imitated by the highest and the humblest of mankind; and to be at once amiable and great.

"Such characters, if now and then they appear in history, are contemplated with admiration. May it be the ambition of all your subjects to make haste with their tribute of reverence: and as posterity may learn from your Majesty how kings should live, may they learn, likewise, from your people, how they should be honoured. I am,

"May it please your Majesty,

"With the most profound respect,

"Your Majesty's

"Most dutiful and devoted,

"Subject and Servant."

The character of Dr. Pearce, in whatever light it is viewed, will appear alike amiable and respectable. His learning, sacred and profane, was extensive and profound; and as a critic, though his taste and acumen were felt and acknowledged, his candour, gentleness, and forbearance were

equally conspicuous. In his life he was innocent and eminently useful, and he died full of years and full of hope, trusting in the mercies and promises of that religion which it had been the primary object of his life to inculcate and obey.

Of the periodical compositions which have entitled him to notice in this work, the first is a humorous letter in N° 121 of the *Guardian*, signed *Ned Mum*, and descriptive of a very novel species of society, under the appellation of the *Silent Club*.

To the last volume of the *Spectator* he contributed N° 572, and N° 633; the former a piece of keen ridicule on quacks and quackery, an evil which, though great at the period when this paper was composed, has since attained a magnitude so enormous, as loudly to demand the vigorous interference of the legislature. About thirty years ago the late Dr. Buchan exclaimed, "As matters stand at present, it is easier to cheat a man out of his life, than of a shilling, and almost impossible either to detect or punish the offender. Notwithstanding this, people still shut their eyes, and take every thing upon trust, that is administered by any pretender to medicine, without daring to ask him a reason for any part of his conduct. Implicit faith, every where else the object of ridicule, is still sacred here."

To the disgrace of the nineteenth century, the observations of this popular writer are more applicable than ever. National credulity, with regard to *medical imposture*, seems to be on the increase ; and swarms of adventurers, however ignorant and illiterate, are allowed to prey upon the public, and to accumulate immense fortunes by the ruin of the health and happiness of their fellow creatures. Surely it is the part of every wise government, by whom population must be identified with wealth, to arrest the progress of such wide-wasting mischief, and, scorning to profit by the sale of patent poisons, to enforce the severest punishments for such wanton propagation of disease and death.

The subject of N° 633, is on the advantages to be derived to elocution from the sublime and interesting doctrines of christianity. The Bishop compares St. Paul with Demosthenes and Cicero, and accounts for the superiority in eloquence which he ascribes to the apostle, by imputing it to the impressive and stupendous nature of the information that he had to convey, and which would naturally give to his manner a more than common portion of warmth, animation, and zeal. He appeals also with exultation to the fragment of Longinus found prefixed to one of the manuscripts of the New Testament in the Vatican li-

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brary, and in which the great critic, after enumerating the most eminent orators of Greece, closes the list by saying, “add to these Paul of Tarsus, the patron of an opinion not fully proved.” Fabricius has, however, in his *Bibliotheca Græca**, supposed this fragment to be a forgery of the christians; but, as he brings forward no authority for the conjecture, we may be still allowed to consider this passage as a further proof of the taste and candour of Longinus.

* Lib. iv. c. 31.

PART IV.

ESSAY III.

BIOGRAPHICAL AND CRITICAL SKETCHES OF THE OCCASIONAL CORRESPONDENTS OF STEELE AND ADDISON.

THE *ten* characters, whose biography we have now given, were, after Steele and Addison, the chief contributors to the Tatler, Spectator, and Guardian; they have therefore, with propriety, occupied more of our attention than can, consistently with the limits of our original design, be paid to the next two series of periodical writers, of which the first will consist of those *only* who have composed *an entire* paper; the second of those who have written *merely* letters, or portions of a number.

11. JOHN GAY was born A. D. 1688, in the vicinity of Barnstaple, in Devonshire. Having received a good grammatical education under the care of Mr. Luck, the master of the free-school

at Barnstaple, he was, owing to the reduced circumstances of his family, destined for trade, and bound an apprentice to a silk-mercer in London.

With this occupation, however, he was greatly dissatisfied ; for, having imbibed a taste for poetry and classical literature, he was early disgusted with the servility and frivolous nature of his employment, and, shortly afterwards, induced his master, who saw his aversion to the business unconquerable, to resign his indentures for a small consideration.

On his release he immediately applied himself to the cultivation of poetry, and, in 1711, published his first attempt in verse, entitled *Rural Sports*, which he inscribed to Mr. Pope, then nearly of his own age ; and an intimacy took place between the poets in consequence of this literary compliment, that ripened into a friendship equally durable and sincere. The poem, though written on a theme so trite, is evidently the production of one who describes what he has himself actually seen ; and it can, therefore, boast of several descriptions which are novel and interesting.

In 1712, our author obtained a situation which left him at full liberty to indulge his taste for elegant literature. He was appointed secretary to the Duchess of Monmouth, and the public was

soon gratified by the product of his leisure. His *Trivia, or, The Art of walking the Streets in London*, appeared the same year, and procured him much reputation. It is a fine specimen of that species of burlesque, in which elevated language is employed in the detail of trifling, mean, or ludicrous circumstances. He occasionally, however, touches upon subjects of a very different nature ; and the following description of a fire is so minutely correct as to make the reader shudder :

At first a glowing red enwraps the skies,
And borne by winds the scatt'ring sparks arise ;
From beam to beam the fierce contagion spreads ;
The spiry flames now lift aloft their heads ;
Thro' the burst sash a blazing deluge pours,
And splitting tiles descend in rattling showers.

A more sublime and awful, though not a more accurate picture of this dreadful disaster, has been given us by Dr. Darwin, in his Botanic Garden. He is addressing the *Aquatic Nymphs* :

From dome to dome when flames infuriate climb,
Sweep the long street, invest the tower sublime,
Gild the tall vanes amid the astonish'd night,
And reddening heaven returns the sanguine light ;
While with vast strides and bristling hair aloof,
Pale Danger glides along the falling roof,
And giant Terror, howling in amaze,
Moves his dark limbs across the lurid blaze :

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NYMPHS ! You first taught the gelid wave to rise,
Hurl'd in resplendent arches to the skies ;
In iron cells condensed the airy spring,
And imp'd the torrent with unfailing wing ;
—On the fierce flames the shower impetuous falls,
And sudden darkness shrouds the shatter'd walls ;
Steam, smoke, and dust in blended volumes roll,
And Night and silence repossess the Pole——*.

Gay was now willing to ascertain what were his talents for dramatic composition, from which, should success attend him on the stage, he might justly expect far greater remuneration than from any other department of poetry. He produced, therefore, about this period, a farce and a comedy, under the titles of *The Mohocks*, and *The Wife of Bath*; they were both, however, unsuccessful, a disappointment that was alleviated the succeeding year by the popularity which accompanied his *Shepherd's Week*, so called, as it consisted of six pastorals designated by the days of the week. This singular but original work was written to support the cause of Pope in his quarrel with Philips, and was intended as a burlesque parody upon the pastorals of his rival. Notwithstanding the vulgarity of manners and coarseness of style which these pieces exhibit, they are, when we dismiss from our minds the caricature intention with which they were com-

* Part i. p. 144.

posed, so just a picture of genuine nature, and present us with so many natural delineations of rural life, that they became greater favourites with the people than any other productions of the rustic class. In general, indeed, they were read without any reference to, or knowledge of, the dispute which occasioned their appearance, and are justly considered as representations of nature, of merit equal with the paintings of Heemskirke or Teniers. They were dedicated to Lord Bolingbroke; and in return Gay was nominated secretary to the Earl of Clarendon, ambassador to the court of Hanover. He had scarcely, however, begun to act in his new office, when the death of the Queen closed all his prospects from the Tory party; yet he neglected not the opportunity, which his short residence in Hanover afforded him, of recommending himself to the royal family; and his attentions would probably have been successful, could the dedication to Bolingbroke have been forgotten; a political crime which never ceased to operate against all his views of official promotion. He did, however, what laid in his power; he congratulated the Princess of Wales in a poetical epistle on her arrival; and when in 1715 he brought forward a dramatic piece, named *The What d'ye call it*, a kind of mock tragedy, it was patronised and attended

both by the Prince and Princess of Wales; and, though a mere trifle, acquired for its author a considerable portion of profit and temporary celebrity.

Encouraged by the success of this effort, he again tried his fortune on the stage, in 1717, by the representation of a comedy, entitled, *Three Hours after Marriage*, with a result, however, very different from what took place on the former occasion; for, though assisted in its composition by Pope and Arbuthnot, it was universally and deservedly condemned, not only for its farcical incidents, but for its unjust satire on Dr. Woodward, a very worthy man, and whose virtues should have shielded him from such an attack.

Whatever were the emoluments which had hitherto accrued to Gay from his works, they were spent probably as rapidly as they had been obtained; and it became an object to himself and his friends that something permanent should be the result of his labours. It was proposed, therefore, in 1720, that he should publish his poems by subscription, in 2 vols. 4to. a project by which he cleared a thousand pounds. Possessed of what appeared to him so large a sum, he called upon his friends for their direction in the disposal of it to the best advantage; and like the ge-

nerality of those who ask advice, he heard their opinions, and pursued his own plan. Mr. Lewis, Lord Oxford's steward, advised him to intrust it to the funds and live upon the interest; Dr. Arbuthnot to intrust it to Providence, and live upon the principal; and Pope and Swift were for purchasing an annuity for life. Instead of securing the enjoyment of it in any of these modes, he chose to purchase *South Sea Stock*; and with the money thus laid out, and a present from Secretary Craggs in the same aerial funds, he at one time firmly believed himself to be the possessor of twenty thousand pounds; and, it is said, lived according to his expectations! Had he been prudent enough to have sold out in time, as he was urgently requested to do, he might have realized his dreams of wealth; but, confident in the stability of his speculation, he suffered the irretrievable period to pass, and was shortly afterwards stripped both of profit and principal. So unexpected a reverse was too much for our poet's philosophy; and, had it not been for the soothing care and attention of his friends, he would have sunk beneath the stroke.

The recovery of his health was accompanied by the resumption of his favourite pursuits; and, having finished a tragedy, he was honoured with an invitation to read it before the Princess of

Wales. "When the hour came," says Johnson, "he saw the Princess and her ladies all in expectation; and advancing with reverence, too great for any other attention, stumbled at a stool, and falling forwards threw down a weighty Japan screen. The Princess started, the ladies screamed, and poor Gay, after all the disturbance, was still to read his play *." It is probable, that this incident might give rise to Hawkesworth's paper in the Adventurer, N° 52, on the Distresses of an Author invited to read his play. The tragedy, which was named *The Captives*, was at length acted at Drury-lane theatre, in 1723, and the author's third night was graced by the presence of their Royal Highnesses.

In the year 1726 appeared the *Fables* for the instruction of the Duke of Cumberland, the most finished production of our poet, and to which he will owe his reputation with posterity.

The Fables of Gay are written with great spirit and vivacity; and the versification is, for the most part, smooth and flowing. The scenery and the descriptions are frequently happy and appropriate; and the incidents are occasionally striking and well imagined. The defects, however, are equally conspicuous; of the nature of fable he seems to have entertained a very lax idea; and

* Lives of the Poets, vol. ii. p. 241.

many of his pieces are rather tales and allegories than fables. The moral is too often obscure or inapposite; and he has introduced much too large a portion of satire and political matter. Excellence in the composition of fable, indeed, has been found of rare attainment: Phædrus and La Fontaine have no rivals; and though Gay may be justly considered as the best writer of these pleasing productions in the *English* language, he is, without doubt, greatly inferior to the Latin bard in terseness and elegance; to the French poet in simplicity and *naïveté*.

The political hopes which Gay entertained from the composition of these Fables were never gratified; on the accession of George the II^d. when he expected the rich reward of all his labours, he found no appointment allotted him but the post of gentleman-usher to the young princess Louisa; a place which he rejected with contempt, and with a high sense of the indignity that had been offered him.

A very short time after this event, and while still smarting from the disappointment he had undergone, he produced his celebrated *Beggar's Opera*. It was acted, in 1727, at Lincoln's-inn-fields, having been refused at Drury-lane; and the applause and popularity which it acquired were beyond precedent. It was performed sixty-three nights in succession; nor was it less a fa-

vourite on the provincial theatres. Gay and Rich the manager had great reason to be satisfied with the result; and it was humorously remarked by the public, that this opera had made *Gay rich*, and *Rich gay*.

The object of Gay, in the production of this popular trifle, was to ridicule the Italian opera, and to satirize the court; and it need scarcely be added, that, for a time, he succeeded to the extent of his wishes. The tendency of the piece, however, has been justly reprobated; and though it did not produce the mischief which Dr. Herring and other friends to virtue and religion apprehended from its frequent exhibition, it must be allowed to be not only without any moral principle, but in its characters and conduct seductive and dangerous.

Encouraged by the patronage of the public, our author composed a second part, under the title of *Polly*; but, owing to the political complexion of its predecessor, the Lord Chamberlain issued a prohibition against its performance; a circumstance which in the end proved highly favourable to the interests of Gay; for his friends, stimulated by the opposition, exerted themselves so effectually in obtaining a subscription for its publication, that he acquired near twelve hundred pounds by the expedient; a sum greatly superior to the profits of the *Beggar's Opera*. Nor

was this the only good consequence which resulted from the interference of the court party; the Duke and Duchess of Queensbury, who had a sincere regard for Gay, received him into their house; treated him with every respect and attention; and undertook the regulation of his finances, a task to which the poet had ever proved himself inadequate.

He was now no longer at the mercy of fortune; but, as life is necessarily chequered with evil, no sooner was he released from pecuniary anxiety than his health began to decline. He had for some years been subject to returns of a complaint in his stomach and bowels; these now became more frequent and violent; and he was at length seized with an inflammation of these organs, which proved more than commonly rapid in its progress, and he expired on the 4th of December, 1732, in the forty-fourth year of his age.

Few men were more beloved by those who intimately knew him than Gay; his moral character was excellent; his temper peculiarly sweet and engaging; but he possessed a simplicity of manner and character which, though it endeared him to his friends, rendered him very unfit for the general business of life. He was, in fact, as Pope has emphatically observed,

In wit, a man; simplicity, a child.

Independent of the compositions which we have enumerated, Gay was the author of the *Fan*, a mythological fiction; of *Dione*, a pastoral drama; of *Achilles*, an opera, not acted until after his death; and of several minor poems, among which the pathetic beauties of the two ballads, commencing *All in the Downs*, and '*Twas when the Seas were roaring*', have, without doubt, been felt by all my readers. To these may be added some posthumous productions; a second volume of his Fables, not equal to the first; the *Distrest Wife*, a comedy; and a humorous effusion, entitled *The Rehearsal at Gotham*.

He was the author also of a paper in the *Guardian*, N° 149, on dress; a subject which, though not very promising, being frivolous in itself, and nearly worn out by others, he has contrived to render the vehicle both of originality and wit. For these acquisitions, he is indebted to the ingenuity of his parallel between poetry and dress; which he has supported with much fancy and spirit, accompanied by a pretty large portion of justifiable satire. • •

The dress of our ancestors, at the commencement of the eighteenth century, with all its follies and mutabilities, may be very accurately drawn from the various sketches interspersed among the papers of Steele and Addison; and, though we may be rather inclined to complain

of the too frequent recurrence of the subject, there is, most undoubtedly, a pleasure to be derived from contemplating the drapery and decoration of beauty and fashion, as they existed a century ago; especially when these portraits are grouped and coloured by masters of such acknowledged skill and fidelity.

12. EDWARD YOUNG, the only son of Dr. Edward Young, Dean of Sarum and rector of Upham, near Winchester, was born at Upham in June 1681. He was placed by his father upon the foundation of Winchester College; and in his eighteenth year, the period of superannuation at this school, was removed to New College, Oxford. Here, however, he did not remain long; for on the death of the warden, which happened before the expiration of a year, he entered himself a gentleman commoner of Corpus Christi, and, in 1708, was elected to a law-fellowship at All-Souls. On the 23d of April, 1714, he became a batchelor of civil laws; and, on the 10th of June, 1719, doctor.

As the literary labours of Dr. Young are very numerous, and many of them but little read in the present day, we shall confine this short sketch to the consideration of those only which have contributed to give him a permanent station in

the records of fame. His early productions are remarkable for their flattery and adulation; of which, in a more advanced period of life, he was so much ashamed, that he suppressed the poems and dedications which had, in these respects, the most grossly offended.

His *Poem on the Last Day* is the first of his compositions entitled to notice. It was published at Oxford in May, 1713, and was well received by the public. It contains several splendid passages; but, as a whole, must be pronounced tedious and uninteresting. The subject, indeed, is an unfavourable one; as with it are already connected some of the most sublime ideas which revelation affords, and beyond which no uninspired poet can hope to soar. Dr. Ogilvie has since attempted the same theme; and though more bold in his imagery than Young, and more uniformly dignified and harmonious in the structure of his verse, he too must be confessed to have failed.

The next piece of Young, which, in the order of time, possesses any considerable merit, is the *Paraphrase on Part of the Book of Job*; a daring effort, when the grandeur and sublimity of the original are duly considered. He selected, however, with much judgment those descriptions which would best admit the beauties and ampli-

sification of modern verse, and has succeeded in rendering his paraphrase highly pleasing and poetical. "Young," very justly observes Dr. Aikin, "has made little addition to the primitive imagery; but has rendered it more clear and precise, while it retains all its force and splendour. The descriptions are not always accurate, and the language sometimes borders upon extravagance; but his object was poetical effect, and this he has produced in an uncommon degree. Thus, after his highly wrought picture of the lion in his nightly ravages, he fixes and concentrates the impression of terror, by the figure of the flying shepherd, who

— shudders at the talon in the dust.

This is a stroke of real genius *!"

In 1719, the same year which produced his Paraphrase on Job, he commenced his dramatic career by the production of the tragedy of *Bussiris* on the stage of Drury-lane. This was succeeded, in 1721, by *The Revenge*; and, in 1753, by *The Brothers*. Of these tragedies, the first exhibits most of the poet; the second, though not displaying so much fire and imagination, is superior in fable, character, and manners; and the third is greatly inferior to both. The *Re-*

* Letters on English Poetry, p. 108.

venge still supports its interest with the public, and may be esteemed a standard play.

The year 1725 presented our author to the world in the character of a Satirist. Under the title of the *Love of Fame the Universal Passion*, he has endeavoured to trace, in seven satires, the effects of this principle on the human mind. They were finished and collected into one publication in 1728, and met with so much patronage, as to obtain for the poet more than three thousand pounds. They are written in a style very different from the rest of his works; with an union of vivacity and ease indeed; which he has nowhere else attained. They abound in portrait painting, and are replete with wit, pleasantry, and point. His ridicule and satire never once assume the appearance of rancour or of spleen; and it seems evidently to have been his intention to shame vice and folly, rather by ludicrous representation than by bitter sarcasm or angry reproof.

The chief faults in the satires of Young appear to have arisen from a too great partiality to antithesis and epigrammatic point: occasionally used, they give weight and terseness to sentiment; but, when profusely lavished, offend both the judgment and the ear. The poet likewise, instead of faithfully copying from human life, has

too often had recourse to the sources of a fertile imagination ; hence his pictures, though vividly and richly coloured, are defective in that truth of representation which can alone impart to them a due degree of moral influence *.

Nearly at the period of his completion of the satires, our author exchanged his profession of the law for that of divinity. He had never practised the former, and for the latter he had always entertained a peculiar partiality. On his assuming the clerical character, a circumstance has been related which presents us with a very striking idea of his credulity and simplicity. "When he had determined to go into orders," relates Ruffhead, "he addressed himself, like an honest man, for the best directions in the study of theology. But to whom did he apply? It may, perhaps, be thought, to Sherlock or Atterbury; to Burnet or Hare. No! to Mr. Pope; who, in a youthful frolic, recommended Thomas Aquinas to him. With this treasure he retired,

* The following simile from the satire on Woman is admirably exact and illustrative :

Pleasures are few, and fewer we enjoy;
 Pleasure, like *quick-silver*, is *bright* and *coy* :
 We strive to grasp it, with our utmost skill ;
 Still it *eludes us*, and it *glitters* still ;
 If seiz'd at last, compute your mighty gains :
 What is it, but rank poison in your veins ?

in order to be free from interruption, to an obscure place in the suburbs. His director hearing no more of him in six months, and apprehending he might have carried the jest too far, sought after him, and found him out just in time to prevent an irretrievable derangement *."

In April, 1728, our new-made divine was appointed chaplain in ordinary to George the Second; and in the same year published, in quarto, *A Vindication of Providence*, and a few months afterwards, *A true Estimate of Human Life*. This last piece, which is in prose, is possessed of very considerable merit, and has gone through many editions. In 1730 appeared his two epistles to Pope "concerning the Authors of the Age;" and in July of the same year he was presented by his college to the rectory of Welwyn in Hertfordshire, valued at three hundred pounds per annum.

Young now looked around him for a companion for life; and in May, 1731, married Lady Elizabeth Lee, widow of Colonel Lee, and daughter of the Earl of Lichfield. With this amiable and accomplished lady, who produced him one son, he lived in great domestic felicity for ten years. She died in 1741; and to the sorrow occasioned by her decease, and that of her daugh-

* Raffhead's Life of Pope, 8vo. p. 291, Note.

ter by her former husband, we are probably indebted for his immortal poem, entitled *Night Thoughts*, which was begun after he was turned of sixty.

The daughter of Lady Elizabeth, who had been married but a year to Mr. Temple, son of Lord Palmerston, died of a consumption at Lyons in 1736; her husband followed her to the grave in 1740; and these amiable young people have been generally supposed to be the *Philander* and *Narcissa* of the *Night Thoughts*. . That Young accompanied Mrs. Temple to France; that

“ He” flew, “ and” snatch’d her from the rigid north,
And bore her nearer to the sun,

there can be no doubt; nor that the painful circumstances which are said to have attended her funeral, really occurred.

It has been clearly proved, however, by Sir Herbert Croft, that the report which had so long prevailed, of Lorenzo being intended for the poet’s son, is happily without the smallest foundation, and indeed rendered impossible by an appeal to dates. The *Night Thoughts* were completed in 1744. “ Young’s child,” observes Sir Herbert, “ was not born till June, 1733. In 1741, this Lorenzo, this finished infidel, this father to whose education Vice had for some years put the last

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hand, was only eight years old. An anecdote of this cruel sort, so open to contradiction, so impossible to be true, who could propagate? Thus easily are blasted the reputations of the living and of the dead *."

The *Night Thoughts* form a poem which is, perhaps, more than any other in our language perfectly original. I will not affirm, however, that this originality is of the best kind; on the contrary, the work is, in my opinion, greatly defective both in design and execution; it was, in fact, the offspring of disappointment and of spleen. Young was a man of ardent ambition, and was perpetually panting after dignities, emoluments, and power; he spared no flattery in early life, however extravagant or mean, to obtain the completion of his wishes; and even condescended to fawn upon, and to be pensioned by, the infamous Duke of Wharton. He sacrificed, however, to little purpose; he was left in the possession of a country parsonage, and the failure of his views with regard to promotion, together with domestic sorrows, laid the foundation of his gloomy effusions. The effect was, notwithstanding, temporary; nothing could cure Young of his thirst of promotion; at the age of seventy-seven, he solicited, though in vain, pre-

* See Johnson's Lives of the Poets, vol. iii. p. 320.

ferment from Secker; and, when fourscore, accepted the place of clerk of the closet to the Princess Dowager of Wales!

The general tenor of the *Night Thoughts* is so dark and querulous, so evidently the result of morbid melancholy, that I much question whether any person has been benefited by their perusal. They appear to me calculated to throw an air of dissatisfaction on every thing around us; to have a strong tendency, in fact, either to plunge the mind into a state of pensive inactivity, or to excite in it the paroxysms of despair.

The poetic merit of this poem is, in select passages, truly sublime and great; but, as a whole, it is more remarkable for false wit, for turgid metaphor, and inflated language. The versification is, with few exceptions, totally devoid of that variety of pause, that richness and continuity of melody, which give to blank verse its characteristic charms, its depth, its energy and force. For pages together, there is frequently more monotony in the construction of the lines of Young, than in any specimens of the rhymed couplet. Yet his verses are, it cannot be denied, for the most part, sparkling and sententious, but at the same time insufferably loaded with antithesis and point. The first three books are infinitely superior to the rest; and the third, espe-

cially, exhibits several very impressive instances of Young's pathetic powers.

About the close of the year 1754, our author published a prose work of much value, under the title of *The Centaur not fabulous, in Six Letters to a Friend on the Life in vogue*; and in 1759 he printed, when near eighty, a very spirited and entertaining letter in prose on *Original Composition*, and which he addressed to the celebrated author of *Clarissa*, to whom he promises, in a postscript, that his next shall show how far Addison is an original; a promise which, we have reason to regret, was never fulfilled.

The last work of our aged divine was a poem called *Resignation*, published in 1762. It was treated with unmerited harshness by the critics, who represented it as the offspring of second childhood. Johnson was, I believe, the first who combated the censure, by very justly affirming, that "there is Young in every stanza, such as he often was in the highest vigour *."

The poet of the *Night Thoughts* wrote a variety of pieces, both in prose and verse, beside those which we have already mentioned. He was at one time extremely partial to Lyric poetry, and published several elaborate odes, under the titles of *The Ocean*, *The Sea-Piece*, *Imperium*,

* *Lives of the Poets*, vol. iii. p. 344.

Pelagi, &c. &c. which he fondly hoped would have secured him no inconsiderable portion of Pindaric fame. Like many of his predecessors and contemporaries, he has miserably failed in the attempt; but it should not be forgotten, that, when some years afterwards he collected his productions into four volumes, and designated them as *The Works of the Author of the Night Thoughts*, he had the judgment to discard several of these abortive efforts, many adulatory copies of verses, and nearly all his dedications.

Dr. Young expired in his rectory at Welwyn, in April 1765, having attained the age of eighty-four.

The only blemishes in the life and morals of Dr. Young were, a too great eagerness for distinction and preferment, and a lavish and indiscriminate flattery of those whose rank, influence, or property, might be rendered subservient to his views. That he was himself conscious of these defects in his character, we possess a most remarkable proof. In the year 1727 he published, on the accession of the late King, his *Ocean; an Ode. Concluding with a Wish*. Of this *Wish*, which occupies thirteen stanzas, the following lines form a portion :

O may I steal
Along the vale

Of humble life, secure from foes !

My friend sincere,

My judgment clear,

And gentle business my repose !

Prophetic schemes,

And golden dreams,

May I, unsanguine, cast away !

Have what I have,

And live, not leave,

Enamour'd of the present day !

My hours my own !

My faults unknown !

My chief revenue in content !

Then leave one beam

Of honest fame !

And scorn the labour'd monument !

The glaring disparity between these lines and his own conduct, struck Young with so much force, that, when he re-published the Ode, he entirely omitted the stanzas which contain the wish ; it is a wish indeed, as Sir Herbert Croft has observed, “ which few would have suspected Young of forming ; and of which few, after having formed it, would confess something like their shame by suppression.”

With these exceptions, the life of Young is an exemplary instance of piety and virtue. His manners and conversation were likewise extremely pleasing ; and, though an unbroken gloom pervade the Night Thoughts, their poet was re-

markable for cheerfulness. He loved to promote innocent recreation, and was, it is recorded in his own parish, the institutor of an assembly, and a bowling-green. His poetry, though too often wild, irregular, and abrupt, and exhibiting no great proofs of taste, will, however, long bear testimony to the strength and brilliancy of his genius.

That Dr. Young was a contributor to the *Guardian*, during his residence at Oxford, has been the general opinion; but the annotators have found few data for the ascription of any particular paper to his pen. They have pitched, however, upon N° 86, as most probably of his composition; and the grounds for their choice appear not to have been lightly assumed. It is written from Oxford; it has much of the style of Young; and it is employed on a subject which at that time actually engaged his attention, and which, in a few years afterwards, he brought before the bar of the public in a finished form. He has in this essay instituted a comparison between the author of Job and the ancient classical poets, with regard to superiority in the description of the war-horse; a parallelism very likely to occur to a scholar engaged in paraphrasing the Hebrew bard. After quoting the beautiful, but well known passages, relative to this noble

animal, from Homer, Virgil, Lucan, Silius Italicus, Oppian, and Nemesian, he contrasts them minutely with the picture in the sacred writer, and gives a decided preference to the latter. In this decision we cannot absolutely acquiesce; we are willing to acknowledge, that in sublimity and grandeur the Hebrew poet is superior; but as a zoologist he is not sufficiently characteristic and picturesque; his descriptions, in short, are not, in general, such as a painter could copy from. An elegant living critic has placed the subject in a very different light from that in which Dr. Young seems to have viewed it, and in one which strikes me as more accordant with the truth.

"The genius of the western poets," he remarks, "bold, ardent, and precipitate, was peculiarly averse to precision and accuracy. Hurried away by the warm emotions arising from an idea forcibly impressed upon their minds, they often seem entirely to lose sight of the train of thought which the proposed subject would seem naturally to suggest*. Hence their descriptions, however animated and striking in certain points, are seldom full and distinct enough to form accurate representations. I will venture

* See the Bishop of Oxford's truly classical and ingenious *Prelections on Sacred Poetry*.

to cite those highly celebrated zoological paintings in the book of Job, in confirmation of this remark. In all of these it is found, that some one property of the animal, which it indeed possesses in an eminent degree, but not exclusively, gives the leading tone to the description, and occupies the whole attention of the poet, to the neglect of every minuter, though perhaps more discriminating, circumstance. Thus, the sole quality of the horse which is dwelt upon, is his courage in war. This, indeed, is pictured with great force and sublimity, but by images, many of which are equally applicable to any other war-like creature. Even the noble expression of 'his neck being clothed with thunder,' is not so finely descriptive, because it is less appropriated than the 'luxuriant toris animosum pectus' of Virgil; and, for the same reason, I can scarcely agree with Mr. Warton in preferring the passage, 'He swalloweth the ground with fierceness and rage, neither believeth he that it is the sound of the trumpet,' to the lines

Stare loco nescit ; micat auribus, et tremit artus ;
Collectumque premens volvit sub naribus ignem.

"The indistinctness of most of the other descriptions in this book may be inferred from the very different opinions entertained by critics concern-

ing the animals which the writer intended. Thus, the *behemoth* is by some supposed to be the elephant, by others the hippopotamus. The *reem*, absurdly in our version rendered the unicorn, is variously interpreted the rhinoceros, urus, oryx, and bison. What is more extraordinary, the *leviathan*, to which a whole chapter is appropriated, has, with almost equal plausibility, been maintained to be the whale and the crocodile—a fish, and an amphibious quadruped. It may, indeed, be alledged, that the design of the poet in this place, which was to inculcate sublime ideas of the Divine Power and Majesty from considerations of the grandeur of his works, and sentiments of humiliation from the comparison of human strength and courage to those of other creatures, did not require, or even admit of, minuteness in zoological description. Still, however, such want of precision in the great outlines of his figures, must be imputed to the prevalence of a characteristic manner, rather than to the decision of the judgment *.”

13. AMBROSE PHILIPS, descended from a family of some antiquity in Leicestershire, was, after the usual grammatical education, sent to

* Aikin's Essay on the Application of Natural History to Poetry, 8vo. 1777, p. 11, *et seq.*

St. John's College in Cambridge. He early became a student and a writer of English poetry, and, previous to the year 1708, had published one of his most celebrated works, his six pastorals. These, notwithstanding the irony of Pope, of which we have related the consequences in a preceding part of this volume, are much beyond mediocrity. They are inferior, it is true, in point of versification, to the pastorals of his rival; but it will not now, I think, be denied, that, in the delineation of rural scenery and manners, he is beyond comparison more original and faithful than the jealous bard of Twickenham.

Philipps, soon after the composition of his pastorals, left the University for London; and, frequenting Button's Coffee-house, which was then resorted to by the most eminent literary characters, he became acquainted with Steele and Addison, and having embraced with ardour their political principles, a close intimacy was the result.

In 1709, he published, in N° 12 of the Tatler, a "Poetical Letter from Copenhagen," addressed to the Duke of Dorset. It is a winter-piece, finished in a style of great accuracy and beauty, and is, perhaps, the best of all our author's performances; even Pope, who was accustomed to

ridicule without mercy the poetry of Philips, condescends to praise this production.

The pecuniary circumstances of Philips were probably at this period very limited; as he refused not to translate for Tonson the "Persian Tales" from the French, at a price so low, that he was afterwards unwilling to be reminded of the transaction. He attempted, likewise, to attract the attention of the public to his political opinions, by publishing the "Life of Archbishop Williams;" a plan which, I believe, nearly, if not altogether, failed. He neglected no means, indeed, to improve his situation; and we find him about this time soliciting Swift to procure him a place under government. "This evening," says the Dean, in his Journal to Stella, dated June the 30th, 1711, "I have had a letter from Mr. Philips, the pastoral poet, to get him a certain employment from lord treasurer. I have now had almost all the whig-poets my solicitors; and I have been useful to Congreve, Steele, and Harrison: but I will do nothing for Philips; I find he is more a puppy than ever; so do not solicit for him *."

The production which principally contributed towards making Philips known and popular,

* *Swift's Works*, vol. xv. p. 80.

was his tragedy of *The Distrest Mother*, in a great measure a mere translation from the "Andromaque" of Racine, but which was well received upon the stage, where it still continues to be occasionally acted. Great pains, indeed, were taken to render it a favourite with the town; Steele read and lavishly praised it, before it was acted, in N° 290 of the Spectator; Addison relates the pleasure which Sir Roger de Coverley received from its representation in N° 335 of the same work; and its publication is announced, with remarks on the epilogue, the supposed composition of Budgell, in N° 338, to which Budgell replied in N° 341. By these means the attention of the public was still further fixed upon the piece, and Philips was enrolled among the wits and literati of the day. The success which had accompanied his first dramatic essay, though it led our author to cultivate this species of poetry, did not stimulate him into any hasty effort to reiterate the popular applause; nine years elapsed before he again ventured on the stage; he then, however, produced two tragedies, entitled *The Briton*, and *Humphrey Duke of Gloucester*; which, though possessing much more originality than his first drama, were barely endured at the time when they were brought forward, and are now neglected or forgotten.

The zeal which Philips had ever shewn in supporting the whig interest, induced him to consider the accession of the House of Hanover as an event which might probably establish his fortune. In this calculation, he had soon reason to find that he had been too sanguine; for, though not entirely overlooked, his portion of court favour was certainly not ample. He was made a justice of the peace, and, in 1717, a commissioner of the lottery, situations of no great dignity or profit.

The disappointment of his hopes, however, occasioned no relaxation in his literary industry; for in the year 1718 he commenced a periodical paper, under the title of *The Freethinker*, a work which not only acquired him considerable reputation, but was the mean of procuring him a permanent independence. One of his coadjutors was Dr. Boulter, then the humble minister of a parish in Southwark, but afterwards bishop of Bristol, and archbishop of Armagh. This learned and amiable prelate forgot not, when elevated to the highest station in the church, his former associate; on his departure for Ireland he took Philips with him; on his arrival appointed him his secretary, and afterwards procured him a seat in the Irish House of Commons. These steps led to still greater honours and emo-

luments ; he was nominated, in 1726, secretary to the lord chancellor ; and, in 1733, was created a judge of the prerogative court.

In the possession of these lucrative places, he remained in Ireland until the year 1748 ; when, full of years, and wishing to spend the residue of life in his native country, he purchased an annuity of 400*l.* and re-visited London. Here, shortly after his arrival, he published a complete edition of his poems, which he dedicated to the Duke of Newcastle ; and he now fondly hoped, free from incumbrance and from care, to enjoy, for some time, the repose of a healthy old age. He soon added another instance, however, to the multitudes which are daily occurring, of the nothingness of all sublunary schemes ; he had scarcely been a twelvemonth in England, when he was seized with a paralytic affection, and expired on June the 18th, 1749, in the seventy-eighth year of his age.

Of the habits, manners, and moral character of Philips little is known ; he is reported, however, to have been a man of integrity, but rather ludicrously solemn and pompous in his person and conversation. Of his literary merit nothing great can be said. As a poet he seldom deviates from the path of mediocrity ; and, unfortunately for his poetical fame, his quarrel with Pope exposed

him to a depreciation in that department beyond what justice would require. Swift joined in the ridicule, and they fixed upon the luckless poet, in allusion to his numerous verses in short lines, the nickname of *Namby Pamby*. The Doctor, in his character of Drapier, exclaims,

And who by the Drapier would not rather damn'd be,
Than demigoddized by madrigal Namby *.

The Dean of St. Patrick neither relished the flights of Young, nor the humble efforts of Phillips. No two poets, indeed, could be more opposed; for while the one was too frequently soaring into the regions of bombast, the other was generally crawling contented in the valley. Swift has not overlooked the contrast; but, with his usual severity of wit, thus delineates these contemporary bards :

Behold those monarch oaks, that rise
With lofty branches to the skies,
Have large proportion'd roots that grow
With equal longitude below :
Two bards, that now in fashion reign,
Most aptly this device explain :
If this to clouds and stars will venture,
That creeps as far to reach the centre ;
Or, more to show, the thing I mean,
Have you not o'er a sawpit seen

* Swift's Works, vol. xviii. p. 452.

A skill'd mechanic, that has stood
High on a length of prostrate wood,
Who hired a subterraneous friend
To take his iron by the end ;
But which excell'd was never found,
The man above, or under ground.

The moral is so plain to hit,
That, had I been the god of wit,
Then in a sawpit and wet weather,
Should Young and Philips drudge together *.

Some of the most pleasing of the poetical compositions of Philips are his Songs and Translations from Sappho. The latter first appeared in the Spectator, with some introductory observations by Addison; the *Hymn to Venus*, in N° 223; the Fragment commencing, *Blest as the immortal Gods is he*, in N° 229. They are both admirably transfused, the fragment especially, which, as Addison remarks, "is written in the very spirit of Sappho." It is, indeed, the most beautiful specimen that we possess of the passionate song, and seems to have flowed from a heart exquisitely alive to the finest emotions of love and tenderness. All antiquity agrees in attributing to the muse of Sappho an influence

* Swift's Works, vol. xviii. p. 453. This is to be understood, remarks the editor of Swift, as a censure only of the poetical character of these gentlemen. As men the Dean esteemed them both, and on Philips in particular conferred many signal acts of friendship.

the most striking over the feelings; and we may, perhaps, without an hyperbole, affirm, that

When Sappho tun'd the raptur'd strain,
The list'ning wretch forgot his pain;
For while she struck the quiv'ring wire
The eager breast was all on fire;
And when she join'd the vocal lay
The captive soul was charm'd away.

SMOLLET.

When the translator of this delicious but mutilated ode of Sappho undertook to compose an essay upon Song-writing, it was not to be supposed that he would entirely overlook the *empassioned* song, of which this fragment is so perfect a model, and confine himself entirely to that species which chiefly turns upon smart and artificial sallies of thought, and may be discriminated by the epithet *witty*. This is the case, however, in the only number which he has contributed to the *Guardian*, N° 16; where, neglecting the pastoral and sentimental song, he has employed himself solely in delineating and giving rules for what may be aptly denominated the epigrammatic song. "Although many of our most celebrated poets," observes Dr. Aikin, "have exercised their talents in composing these little pieces, (songs) and their pleasing effect is universally known and acknowledged, yet have we

but one professed criticism on their composition ; and this, though elegant and ingenious, is both too short and too superficial to give precision and accuracy to our ideas on this subject. It is contained in a paper of the *Guardian*, written by Mr. Philips *."

The essay of Philips, indeed, is so far superficial, as it neglects to notice two principal branches of the subject that he has written upon ; but of the genus to which he has confined himself, nothing can be more elegant and correct than the following description :

" These little compositions," he remarks, " demand great regularity, and the utmost nicety; an exact purity of style, with the most easy and flowing numbers; an elegant and unaffected turn of wit, with one uniform and simple design. Greater works cannot well be without some inequalities and oversights, and they are in them pardonable; but a song loses all its lustre, if it be not polished with the greatest accuracy. The smallest blemish in it, like a flaw in a jewel, takes off the whole value of it. A song is, as it were, a little image in enamel, that requires all the nice touches of the pencil, a gloss and a smoothness, with those delicate finishing strokes, which

* Aikin's *Essays on Song-writing*, p. 2, 2d edit. 1774.

would be superfluous and thrown away upon larger figures, where the strength and boldness of a masterly hand gives all the grace."

The author has given us two songs in the same paper, as illustrative of this ingenious piece of criticism, and they have much of the brilliancy and point upon which he insists. He is likewise believed to be the translator of a Lapland love-song, inserted in N° 366 of the Spectator, and which, in point of versification, is entitled to the praise of ease and sweetness.

14. WILLIAM WOTTON, the son of the Rev. Henry Wotton, rector of Wrentham in Suffolk, was born in that parish on the 13th of August, 1666. Discovering, at a very early age, an extraordinary facility in the acquisition of languages, his father, who was an excellent scholar, took great pleasure in cultivating his talents. The result was, that when five years old he was, not without reason, esteemed a literary prodigy. He was not only better acquainted with his vernacular tongue than boys of double his years, but he had also made a considerable progress in Latin, Greek, and Hebrew; and used to amuse himself by translating portions of the scriptures out of these languages into English. It was to the pro-

digious strength of his memory, and which failed him not when advanced in life, that he was indebted for these singular acquirements.

Such precocity of talent soon led to distinguished notice. Before he had numbered ten years, he was admitted of Catharine Hall, Cambridge; the master of which, Dr. John Eachard, paid him, on his admission, the following remarkable compliment, which, whatever may have been his abilities, must, considering his age, be deemed highly hyperbolical : *Gulielmus Wottonus, infra decem annos, nec Hammondo nec Grotio secundus.* At College he continued to enlarge his stock of literature with a rapidity equal to the promise of his infancy; and at twelve years of age had added the Arabic, Syriac, and Chaldee languages to his former acquisitions.

In 1679, and in his thirteenth year, he took his degree of Bachelor of Arts; in 1681, through the interest of Dr. Turner, afterwards Bishop of Ely, he was appointed to a fellowship in St. John's College, and in 1691 he became Bachelor of Divinity. The same year he was presented by Lloyd, Bishop of St. Asaph, to the sinecure of Llandrillo in Denbighshire; and having been shortly afterwards created chaplain to the Earl of Nottingham, he was preferred by that nobleman, 1693, to the rectory of Middleton Keynes in

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Buckinghamshire. To these honours and emoluments we have to add, that in 1705 he was made a prebendary of the church of Salisbury by Bishop Burnet; and in 1707 he had the degree of Doctor of Divinity conferred upon him by Archbishop Tenison.

Such were the dignities and preferments of our divine in the established church; but, though ample, they were not sufficient, from a want of economy, to shield him from the distresses of penury.

Of his literary character he supported the reputation which he had so early acquired by a variety of learned publications. Of these, one of the best known and most remarkable is his *Reflections upon Ancient and Modern Learning*, first published in 1694, and intended as a refutation of Sir William Temple's celebrated essay on the same subject. To the second edition of his book, which appeared in 1697, Wotton annexed, by way of appendix, the elaborate *Dissertations upon Phalaris* by Bentley, a proceeding which not only involved him in the far-famed dispute with Boyle, but exposed him to the irony and sarcastic ridicule of Swift; who, in his "Tale of a Tub," and in his "Battle of the Books," has omitted no opportunity of placing our author in a ludicrous light. Wotton endeavoured to reply

and recriminate by a *Defence of the Reflections*, and by *Observations upon the Tale of a Tub*; but in vain; for the satire is preserved and the answers are forgotten. The “Reflections” of Wotton, which were written in his twenty-ninth year, display much literature and research, and are, at the same time, free from all traces of asperity or ostentation.

Our author's next publication of any great importance was, *The History of Rome from the death of Antoninus Pius to the death of Severus Alexander*, 8vo. 1701. This production, which was commenced at the request of Bishop Burnet, and intended by his lordship for the use of his pupil, the Duke of Gloucester, is a species of medallic history; and several useful tables of medals are prefixed to the work. M. Leibnitz, it is said, entertained so high an opinion of this book, that he strongly recommended it to the late King, when electoral prince of Hanover; “and it was,” says a writer in the General Biographical Dictionary, the first piece of Roman History which he read in our language*.”

The pecuniary difficulties under which, from the consequences of his own imprudence, our author now laboured, induced him in the year 1714 to retire into South Wales, where he prose-

* Vol. xii. p. 584, edition of 1784.

cuted his studies with unabated vigour. He wrote Memoirs of the Churches of St. David's and Landaff; and in 1718 published a valuable work in 2 vols. 8vo. under the title of *Miscellaneous Discourses, relating to the Traditions and Usages of the Scribes and Pharisees*, which had the honour of being praised and recommended by the celebrated Le Clerc *.

Dr. Wotton now applied himself with his usual success and assiduity to the study of the Welch language and antiquities; and, in 1722, he had acquired so complete a knowledge of this ancient tongue, that he ventured to preach a sermon in it before the British Society. The year following he gave to the public, in the *Bibliotheca Literaria*, a description of the "Caernarvon Record," whilst at the same time he was diligently employed upon a translation of the Welch Laws, a work of immense labour and erudition, but which did not appear until four years after his death. It was printed correctly from his manuscripts in 1730, and entitled *Leges Walliae Ecclesiasticae et Civiles Hocli Boni, et aliorum Wallie principum, quas ex variis Codicibus Manuscriptis eruit, interpretatione Latina, notis, et glossario illustravit Gulielmus Wottonus*, folio.

After a life principally occupied by literary

* See *Bibliotheq. Ancienne & Moderne*; tom. xiv. p. 212.

pursuits, Dr. Wotton died on the 13th of February, 1726, leaving behind him, perhaps, no competitor with regard to strength of memory, and variety of acquisition as a linguist. His early attainment of literature was almost unparalleled; nor did he confine himself, as is too often the case with those who possess an uncommon facility in acquiring languages, to mere philological pursuits; but was likewise highly esteemed for his skill in logic and geography, chronology, and mathematics. Beside the pieces which we have enumerated, he wrote various treatises, essays, and sermons, several of which were published after his decease.

Dr. Wotton was the author of N° 93 in *The Guardian*, which consists of two letters; the first a translation from Xenophon, descriptive of the farewell address of Cyrus to his friends; a passage remarkable for the strong avowal of a belief in the immortality of the soul, and which reflects imperishable honour on the virtue and good sense of the historian; the second, a comparison between the Pharisees and the Sadducees, in which he has attempted to prove, that the latter, who were a species of atheists or free-thinkers, were the greater enemies to Christianity; and that there is not, in the whole apostolic record, an instance of one of this sect acknowledging the

mision or the miracles of our Saviour. This paper, in both its parts, is written in a style of great perspicuity.

15. LAWRENCE EUSDEN, the son of Dr. Eusden, rector of Spalsworth in Yorkshire, was, after the usual grammatical education, sent to Trinity College, Cambridge, and, entering into orders, was appointed Chaplain to Richard Lord Willoughby De Broke.

He was considered, during his residence at the university, as a young man of promising abilities; his classical attainments were very respectable, and he is said to have particularly excelled in Latin versification, of which his translation of Lord Halifax's poem, on the *Battle of the Boyne*, is no mean proof. His lordship, pleased with the compliment, professed himself his patron, and our author became known to the literary world.

It was now the endeavour of Eusden to show that he was worthy of the notice which he had received; he, therefore, neglected no opportunity of displaying what talents he possessed. He exercised his pen both in the Spectator and Guardian; wrote a copy of encomiastic verses on the *Cato* of Addison; and, when the Duke of Newcastle married Lady Henrietta Godolphin, pro-

duced an Epithalamium on the occasion. This congratulatory poem did not go unrewarded; his Grace felt so highly gratified by the adulation of its author, that, being Lord Chamberlain at the period of Rowe's decease in 1718, he elevated Eusden to the honours of the Laureatship.

It was an unfortunate circumstance for our poet that he succeeded, in this office, a man of such acknowledged genius as ROWE. The contrast between the author of *The Fair Penitent* and poor Eusden was too apparent, and he became the butt and ridicule of the town. Old-mixon, in a strain of ill-natured irony, observes, "the putting the laurel on the head of one who writ such verses, will give futurity a very lively idea of the judgment and justice of those who bestowed it *." Cooke, in his "Battle of the Poets," declared, that

Eusden, a laurel'd Bard, by fortune rais'd,
By very few was read, by fewer prais'd.

The Duke of Buckingham thus introduced him in his Session of the Poets :

In rush'd *Eusden*, and cry'd, Who shall have it,
But I, the true Laureate, to whom the King gave it?
Apollo begg'd pardon, and granted his claim,
But vow'd that till then he ne'er heard of his name.

* Arts of Logic and Rhetoric.

And, lastly, Pope rendered the ridicule still more familiar and permanent, by affirming of the Goddess of Dulness, that

She saw old Pryn in restless Daniel shine,
And Eusden eke out Blackmore's endless line *.

It is not known what could have induced the irritable bard of Twickenham to enroll our hapless Laureat among the Dunces. He had never abused or offended him; and his talents, though not brilliant, were certainly above contempt. It would appear, however, that the title he was decorated with, was considered by the wits as lawful game, especially if it were not supported by the efforts of genius. That our author's immediate successor, a man certainly of wit and humour, if no great poet, experienced similar treatment, the following epigram will abundantly prove :

In merry Old England it once was a rule,
The King had his poet and also his fool:
But now we're so frugal, I'd have you to know it,
That Cibber can serve both for fool and for poet.

There is much reason to suppose, that the ludicrous ideas, so generally associated with this poetical dignity, arose from Shadwell's promotion to the Laurel on the dethronement of Dry-

* *Dunciad*, book i. lines 103 and 104.

den at the revolution. Shadwell was a man of worth and integrity, but of no poetical ability; and Dryden, full of resentment at the indignity which he had suffered, took an unjustifiable pleasure in rendering his successor an object of derision. His efforts were but too successful; nor was Tate, the next possessor of the office, in any respect calculated to retrieve the honours due to his situation. Rowe indeed for a time conferred respectability on the Laureatship; but Eusden, Cibber, and Whitehead, who successively wore the bays, were little more than nominally poets. It should be recollected, however, that the majority of those who have filled this Parnassian throne, from the commencement of the seventeenth century to the present period, has consisted of men of great and acknowledged poetic powers. This will immediately appear from the series, if we assist the eye by a distinction in the type. *Jonson, Davenant, Dryden, Shadwell, Tate, Rowe, Eusden, Cibber, Whitehead, Warton, and Pye.*

Of Eusden little further is known, than that he continued to perform his official duty for about twelve years; and that, during the above period, he translated, but never published, the *Jerusalemme Liberata* of Tasso. Toward the close of his life he became addicted to the pernicious

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habit of intoxication ; his health and mental faculties were soon irretrievably injured by the practice; and he expired on the 27th of September, 1730, in his rectory at Conningsby, in Lincolnshire.

That several compositions by our author were admitted into the *Spectator*, is clear from the acknowledgment of Steele in N° 555, which closes the seventh volume. Only two letters, however, have been hitherto pointed out by the annotators ; one in N° 54, descriptive of the *University Loungers*, and one in N° 87 on *Idols*; not much importance can be attached to either of them ; and it is, therefore, probable, that by far the greater part of the Laureat's contributions to this paper remains unknown.

In the *Guardian* three communications are attributed to him ; the first is a letter in N° 124, under the title of *More Roarings of the Lion*, and which possesses a considerable portion of Addisonian humour ; the second consists of a version of *The Court of Venus*, from Claudian, in N° 127 ; and the third occupies N° 164, which contains likewise a translation from the same poet of *The Speech of Pluto to Proserpine*.

Though the whole of N° 164 has been ascribed

* A few poems by Eusden may be found in *Nichol's Select Collection*.

to Mr. Eusden, it would seem, from the nature of the prefatory matter, which terminates with a high compliment to the translator, that it must have been the production of another hand. Were we to acquiesce in the common attribution, the modesty of Mr. Eusden would appear indeed to be of a very peculiar kind. The versions of Claudian are tolerably faithful; the diction is occasionally happy, and the versification is, in general, correct.

16. HENRY MARTYN. Of this gentleman the only account extant is in Ward's Lives of the Professors of Gresham College. He was, according to his biographer, the eldest son "of Edward Martyn of Upham, in the parish of Alborn, in Wiltshire, Esq. and Elizabeth, daughter of Mr. William Eyre, master of arts of Magdalen-hall in Oxford, and sometime minister of St. Edmund's church in Salisbury; but silenced, in 1662, for nonconformity. He afterwards retired to Milksham, in Wilts, where he had purchased an estate, and died there in the month of January, 1669.—Mr. Martyn had by his wife four sons, Henry, Edward, (afterwards Professor of Rhetoric in Gresham College) Richard, and William; as also two daughters, whose names were Mary and Elizabeth.

" *Henry* was bred to the bar, and was both an excellent scholar and an able lawyer; but his infirm state of health would not permit him to attend the courts. He was the author of many of those ingenious papers which in the years 1711 and 1712 were published weekly in the *SPECTATOR*, and by their agreeable mixture of the *utile dulci* afforded no less instruction than entertainment to the public. And the high opinion which the editor, Mr. Steele, afterwards Sir Richard, had of his abilities, is evident, from the particular compliment he pays him among his other correspondents, when he gives us their names. 'The first,' says he, 'I am going to name can hardly be mentioned in a list, wherein he would not deserve the precedence * ;' and then he begins with Mr. Henry Martyn. In 1713, when the greatest endeavours were used to get the treaty of commerce, which had been made with France at the peace of Utrecht, ratified by parliament, he was principally concerned in writing the paper against it, called the *British Merchant, or Commerce Preserved*; in answer to the *Mercator, or Commerce Retrieved*, published in its favour by Daniel De Foe. As the rejecting that treaty, so destructive to the British trade, was very much owing to the success of this paper,

* *Spectator*, vol. vii. N° 555.

nothing could have been of greater service to the nation at that time. And the singular merit of the author was afterwards taken notice of, and rewarded by the government, in making him inspector general of the exports and imports of the customs *. He died at Blackheath, March the 25th, 1721, and left one son, named Bendal, who is now (1740) a fellow of King's College in Cambridge, and secretary to the commissioners of the excise †."

Steele appears to have entertained a very sincere esteem for Mr. Martyn; and he has sketched the outlines of his character, which was peculiarly amiable, under the appellation of Cottilus, in N° 143 of the Spectator ‡. "Poor Cottilus," says he, "among so many real evils, a chronic distemper and a narrow fortune, is never heard to complain. That equal spirit of his, which any man may have, that, like him, will conquer pride, vanity, and affectation, and follow nature, is not to be broken, because it has no points to contend for. To be anxious for no-

* See the Preface to the *British Merchant*, published in 3 vols. 1721, octavo.

† Ward's Lives, page 332 and 333, folio, 1740. London.

‡ The annotators conjecture, that Mr. Henry Martyn had a little habitation called his cot at Blackheath, and that this circumstance suggested the name.

thing but what nature demands as necessary, if it is not the way to an estate, is the way to what men aim at by getting an estate. This temper will preserve health in the body as well as tranquillity in the mind. Cottilus sees the world in a hurry, with the same scorn that a sober person sees a man drunk."

It is probable, from the assertion of Ward, and from the intimacy which subsisted between Sir Richard Steele and Mr. Martyn, that the latter was the author of many papers in the *Spectator*. Of these, however, only one, N° 180, has hitherto been ascribed to him on certain grounds. This is occupied by some ingenious and convincing calculations, which are intended to prove the vanity and destructive tendency of all conquests, and especially of those which were achieved by the arms of Louis the XIVth of France. As N° 200 is on a subject very similar, and has a reference to N° 180, the annotators think themselves warranted in attributing it to the same writer; an ascription which is supported by the circumstance of Mr. Martyn being celebrated for his skill in political arithmetic*.

17. FULLER, MR. This gentleman was a contributor to the *Tatler* at the early age of sixteen.

* Vide *Spectator*, vol. iii. p. 177, Note.

He is, on the authority of Steele himself, the author of N° 205, on Gluttony, dated August the 1st, 1710. At the period of the communication, however, he was unknown to the editor of this paper; though it is certain, from the *Epistolary Correspondence* of Sir Richard, that, in the course of five years after this event, a very strict intimacy subsisted between them. In a letter written by Sir Richard to Lady Steele, dated Chelsea, Monday, Feb. 14, 1715-16, he says, "Mr. Fuller and I came hither to dine in the air; but the maid has been so slow that we are benighted, and chuse to lie here rather than go this road in the dark. I lie at *our own house*, and my friend at a relation's in the town *." In a second epistle to his lady, of the date of March 2, 1716-17, he writes, Budgell †, Benson ‡, and *Fuller*, came in upon me to dinner. The two last stayed till the evening; and *Fuller* carried me with him to the play §;" and, in a third, probably of the same year, and addressed likewise to his wife, he mentions a circumstance which leads us to suppose, that Mr. Fuller was a man of considerable fortune. "You ask me," he says, "about

* *Epistolary Correspondence*, vol. i. p. 191.

† Eustace Budgell.

‡ William Benson, Esq. Auditor of the Imprest.

§ Steele's *Correspondence*, vol. i. p. 196.

my chariot. Fuller made me a present of a very good one: the old one, with ten pounds, will purchase a good chaise *."

The passage, however, in the writings of Sir Richard Steele, which gives us the most satisfactory account of Mr. Fuller, is to be found in the *Theatre*, N° 26, and dated March the 29th, 1720. It is employed on the subject of Duelling; in the course of which he justly remarks, "I can hardly conceive a more laudable act, than declaring an abhorrence of so fashionable a crime, which weakness, cowardice, and impatience of the reproach of fools, have brought upon reasonable men. This sort of behaviour cannot proceed but from a true and undaunted courage;" and he then proceeds to introduce the subject of our present article by observing, "I cannot but have in great veneration a generous youth, who in public declared his assent and concurrence to this law, by saying, that in spite of the prevailing custom, 'he triumphed more in being a second to prevent, than he should have been in being one to promote, murder.' A speech, thus ingenious, could come only from a heart that scorned reserves, in compliance to falsehood, to do injury to truth.

"This was true greatness of mind; and the man who did it could not possibly do it for his

* Steele's Correspondence, vol. i. p. 161.

own sake, but must be conscious of a courage sufficient for his own defence, who could thus candidly, at his time of life, rescue other men from the necessity of bearing contempt, or doing an ill action. The mind usually exerts itself in all its faculties with an equal pace towards maturity ; and this gentleman, who at the age of sixteen, could form such pleasant pictures of the false and little ambitions of low spirits as MR. FULLER did, to whom, when a boy, we owe, with several other excellent pieces, ‘ The vain-glorious Glutton,’ when a secret correspondent of ‘ The TATLER;’ I say, such a one might easily, as he proceeded in human life, arrive at this superior strength of mind at four-and-twenty *.”

Whether the *several other excellent pieces* alluded to by Steele were contributions to the Tatler, it is now impossible to ascertain. The essay on Gluttony, N^o 205, is supposed by the annotators to have been revised and corrected by Sir Richard. It is certainly an extraordinary production for a youth of sixteen, and indicates more knowledge of life than can be readily allotted to an age so necessarily unexperienced. The moral which this paper conveys is excellent; and it

* The Theatre by Sir Richard Steele, with The Anti-Theatre, &c. 8vo. edition, by Nichols, 1791, p. 194 and 195.

concludes with a very impressive quotation from a sermon by Dr. South.

18.—BROME, D.D. the author of the Spectator, N° 302, descriptive of the character of *Emilia*. This paper had been claimed by Mr. Duncombe for his friend Mr. Hughes, and the portrait was said to have been drawn for Ann, Countess of Coventry; but “the real writer,” says the annotator upon this number, “was Dr. Brome, the clergyman of the parish in which the lady lived, who is celebrated here, under the name of Emilia. She was the mother of Mrs. Ascham, of Connington in Cambridgeshire, and grandmother of the present Lady Hatton. This very amiable lady was a great benefactress to Mrs. Ockley, the daughter of Dr. Simon Ockley, who was left at the death of her father not in very easy circumstances. Mrs. Ockley, on whose unsuspecting testimony this information rests, affirms from her own personal knowledge of the real lady, that the character is faithfully delineated. An internal circumstance in the paper itself, the repeated mention of the name of Brome, seems to corroborate the testimony of Mrs. Ockley, and to vouch for the propriety of the assignment of this paper to Dr. Brome *.”

* Spectator, vol. iv. p. 289—note, edit. of 1797.

There is reason to suppose, from the tenor of this paper, that the virtuous and accomplished Emilia was the wife of Dr. Brome; and as the passage, on which this construction is founded, will add some slight information to what we have already learned concerning our author, and at the same time will present an admirable lesson to the married of the fair sex, I shall make no apology for its transcription.

Emilia "having for some time given to the decency of a virgin coyness, and examined the merit of their several pretensions, she at length gratified her own, by resigning herself to the ardent passion of *Bromius*. *Bromius* was then master of many good qualities, and a moderate fortune, which was soon after unexpectedly increased to a plentiful estate. This for a good while proved his misfortune, as it furnished his unexperienced age with the opportunities of evil company, and a sensual life. He might have longer wandered in the labyrinths of vice and folly, had not Emilia's prudent conduct won him over to the government of his reason. Her ingenuity has been constantly employed in humanizing his passions, and refining his pleasures. She has shewn him by her own example, that virtue is consistent with decent freedom and good-humour, or rather that it cannot subsist

without them. Her good sense readily instructed her, that a silent example and an easy unreproving behaviour, will always be more persuasive than the severity of lectures and admonitions; and that there is so much pride interwoven into the make of human nature, that an obstinate man must only take the hint from another, and then be left to advise and correct himself. Thus by an artful train of management and unseen persuasions, having at first brought him not to dislike, and at length to be pleased with that which otherwise he would not have bore to hear of, she then knew how to press and secure this advantage, by approving it as his thought, and seconding it as his proposal. By this means she has gained an interest in some of his leading passions, and made them accessory to his reformation."

To the praise of utility and moral precept, which this paper by Dr. Brome deservedly merits, I wish we could add an eulogium upon the elegance and correctness of its style; it is, however, in these respects, deficient, and even the extract we have given, will, in more than one or two instances, evince the truth of our accusation.

19. FRANCHAM, MR. It is greatly to be regretted, that of many of the contributors to the

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Tatler, Spectator, and Guardian, we can now collect little that is likely to gratify curiosity. All that we are able to ascertain with regard to Mr. Francham, for instance, is, that he was an inhabitant of Norwich, and that he wrote N° 520 of the Spectator on the death of his own wife. This is a paper, however, of so much excellence, that every person who peruses it will naturally wish that his contributions had been more numerous; it may be pronounced, indeed, one of the most pathetic of the series of essays to which it belongs; and of impenetrable materials must that heart be constructed which can refuse to sympathize with feelings and sufferings described with so much touching simplicity, with tenderness so truly unaffected.

20. DUNLOP, MR. Greek Professor in the University of Glasgow, is reported upon the authority of the annotators, to be the author, in conjunction with a *Mr. Montgomery*, of Spectator, N° 524. It had, prior to this ascription, been given to Professor Simpson of Glasgow; but what were the circumstances which induced the alteration are not specified. Mr. Dunlop is the author of a Greek grammar of some celebrity in Scotland; and Mr. Montgomery was a merchant of high credit and reputation, of a very amiable charac-

ter, and possessed of very considerable abilities. "He traded," relates the annotator, "to Sweden; and his business carrying him there, it is said, that in consequence of something between him and queen Christina, he was obliged to leave that kingdom abruptly. This event was supposed to have affected his intellects, much in the same manner as Sir Roger de Coverley is represented in these papers to have been injured by his passion for a beautiful widow *."

The essay which these gentlemen united to compose consists of a Vision, typical of the effects of heavenly and worldly wisdom. It displays no small portion of invention; and, as Steele justly observes, is written much in the spirit of John Bunyan, though, it should be added, in diction of much greater purity and dignity. This, however, is no mean praise, for few books have been more popular than the *Pilgrim's Progress*; it has gone through more than fifty editions, and has been translated into most of the European languages. Though treated with contempt by the learned on its first appearance, and for many years afterwards, owing chiefly to the coarseness and vulgarity of its language, it has lately received the applause to which it is entitled for strength and fertility of imagination.

* Spectator, vol. vii. p. 284—note, 8vo. 1797.

Mr. Granger, Mr. Merrick, Dr. Roberts, and Lord Kaims, have spoken strongly in its favour; the latter remarking, that “the Pilgrim’s Progress and Robinson Crusoe, great favourites of the vulgar, are composed in a style enlivened, like that of Homer, by a proper mixture of the dramatic and the narrative*.” To these we may add the encomium of Cowper, who has immortalized the inventive enthusiasm of Bunyan by the following emphatic lines:

Oh thou, whom, borne on fancy’s eager wing,
 Back to the season of life’s happy spring,
 I pleas’d rememb’r, and while mem’ry yet
 Holds fast her office here, can ne’er forget,
 Ingenious dreamer, in whose well-told-tale
 Sweet fiction and sweet truth alike prevail,
 Whose hum’rous vein, strong sense, and simple style,
 May teach the gayest, make the gravest smile,
 Witty, and well employ’d, and like thy Lord,
 Speaking in parables his slighted word,—
 I nathe thee not, lest so despis’d a name
 Should move a sneer, at thy deserved fame;
 Yet ev’n in transitory life’s late day,
 That mingles all my brown with sober grey,
 Revere the man, whose *Pilgrim* marks the road,
 And guides the *Progress* of the soul to God †.

* Sketches of the History of Man, vol. i. p. 250, 251.—Note, 2d edition.

† *Tirocinnium* : or, a Review of Schools; Poems, vol. ii. p. 390, 4th edit. 1788.

21. THOMAS BIRCH, D. D. Chancellor of Worcester, and Prebendary of that cathedral, is now only known as the author of N° 36, in the *Guardian*. This paper is ascribed to him on the authority of Dr. Zachary Pearce, Bishop of Rochester, and contains, to adopt the author's own title, *a Modest Apology for Punning*.

If it be true, as Addison has asserted in the *Spectator*, N° 61, that "the seeds of punning are in the minds of all men," the endeavour to limit this play upon words to its proper field will be esteemed no useless task. Dr. Birch defends punning merely for its tendency to excite mirth and good humour in *conversation*, and without any wish for its propagation from the press, or its introduction into composition of any kind.

There was a period in our literature when punning infested almost every department of learning; when the prelate and the poet, the historian and the philosopher, alike considered the pun as one of the greatest ornaments of fine writing; and when even the monarch countenanced the absurdity, and was desirous of being esteemed the best punster of the age. This frivolous fashion existed during the entire reign of James the First, and for several subsequent years;

and as a striking proof of the extent of the evil, I shall quote a few paragraphs from a sermon of this era, a species of eloquence in which it will readily be granted that it ought least to have appeared.

"Here I have *undertaken* one who hath *over-taken* many, a *Machiavillian* (or rather a *match-less villain*), one that professeth himself to be a *friend*, when indeed he is a *fiend*.—His greatest *amity* is but dissembled *enmity*.—His *Ave* threatens, a *væ*; and therefore listen not to his treacherous *Ave*, but hearken unto Solomon's *Cave*; and though he speaketh favourably, believe him not.—Though I call him but a *plain* flatterer (for I mean to deal very *plainly* with him), some compare him to a devil. If he be one, these words of Solomon are a *spell* to *expel* this *devil*.—*Wring* not my words, to *wrong* my meaning; I go not about to crucifie the *sons*, but the *sins* of men.—Some flatter a man for their own private benefit:—this man's heart thou hast in thy pocket; for if thou *find* in thy *purse* to give him presently, he will *find* in his heart to love thee everlastingly *."

* A Caution for the Credulous. By Edward Sulton, preacher, quarto, p. 44. Aberdeen printed, 1629, Edinburgh re-printed, 1696. Vide Beattie on Laughter and ludicrous Composition, p. 386.

22. THE REV. DEANE BARTELETT. This worthy divine was educated at Merton College, Oxford; where, on the fifth of July, 1693, he was admitted to his degree of Master of Arts. It is generally supposed, that his intimacy with Steele commenced at this University, as Sir Richard was at that time a member of the same College. That he was the author of N° 130, in the *Guardian, or the Merits of the speculative and the active Parts of Mankind*, we can bring forward the authority of Steele himself to prove; who, in his *Apology*, after quoting two paragraphs from this paper, adds the following marginal note: "This most reasonable and amiable light in which the clergy are here placed, comes from that modest and good man, the Rev. Mr. Bartlelett *."

The paper thus assigned him reflects great credit upon his abilities and good sense. The style is lucid, pure, and simply elegant; and the view which he has taken of the two classes that form the subject of his essay, and the arguments with which he supports his positions, are in a high degree rational and perspicuous.

We shall now proceed, according to the arrangement laid down at the commencement of this essay, to notice those authors who have con-

* Steele's Political Writings, 19mo. 1715, p. 450.

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tributed merely letters, or portions of a number,
to the Tatler, Spectator, and Guardian.

23. THE REV. WILLIAM ASPLIN. We learn that this gentleman was a writer in the *Tatler*, from the dedication to a work which he published in 1728, entitled *Alkibie; A Dissertation on Worshipping towards the East, &c.* and which opens with the following passage: "In the brightest days of Britain, when *Bickerstaff* presided in the chair of wit, and o'er this happy land showered manna down which suited every taste, I had the honour, though unworthy and unknown, to be accepted as an humble correspondent*."

Mr. Asplin was a member of Alban's-hall, Oxford; took the degree of A. M. there in 1710, and afterwards resided at Banbury. Three letters in the *Tatler*, two of which are dated from Hedington, a village near Oxford, and one from the University, are conjectured by the annotators to have been the productions of his pen. The first, in N° 45, is on the subject of Puppet-shows; the second, in N° 71, gives a ludicrous account of the Reformation of Manners at Oxford; and the third, in N° 72, requests a decision on a wager, to which a term made use of by

* See vol. i. of this work, p. 158, where the whole of the dedication is given.

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Steele, in N^o 69, had given rise. The two former, which are signed Benjamin Beadlestaff, possess some humour ; the latter is of no value.

24. JOHN HENLEY, notoriously known to common fame, under the appellation of *Orator* Henley, was the son of the Rev. Simon Henley, Vicar of Melton Mowbray, in Leicestershire, and was born in that parish on the 3d of August, 1692.

In the early part of his life he gave the promise of being an useful and ornamental member of society ; he was diligent and successful in the acquisition of literature ; and having attained more grammatical knowledge than is customary for a youth of seventeen, adding to the classical languages an acquaintance with Hebrew, he was removed to St. John's College, Cambridge. Here he prosecuted his studies with equal zeal and attachment ; and having taken his degree of Bachelor of Arts, he was requested by the trustees of the school at Melton at first to assist in, and afterwards to assume the whole charge of that establishment. This he conducted with so much ability, as to raise it from a declining to a very flourishing state.

Shortly after his entrance upon the direction of this school, he was ordained a deacon by Dr. Wake, Bishop of Lincoln ; he then took his de-

gree of M. A. and in due time was admitted to priest's orders, and officiated as the curate of his native town. His life had hitherto been industrious and respectable; but he now, unhappily for himself, became inflamed with the ambition of figuring as a preacher in London. He procured many letters of recommendation; and succeeded so far as to gain the patronage of the Earl of Macclesfield, who presented him with a benefice in the country worth 80*l.* per annum. Not chusing, however, to reside upon this preferment, he obtained a lectureship in the city, and acquired, and maintained for some time, great popularity as a preacher. He assisted Dr. Burscough, afterwards Bishop of Limerick, in the duties of the pulpit, and received a scarf from Lord Molesworth as his chaplain.

He now flattered himself with a permanent establishment in the metropolis, and used every effort to realize his wishes. He was disappointed, however, in all his expectations; and, determined not to revisit the country, he declared that he thought it "as lawful to take a licence from the King and Parliament at one place, as another; at Hicks's-Hall as at Doctor's Commons;" he relinquished, therefore, his benefice and lectureship, and set up an oratory in Clare-

market, Butcher-row. Here on Sundays he preached upon theological subjects; and on the Wednesdays, as he affirmed, upon all other sciences.

These discourses soon degenerated into ribaldry and abuse, and at length into downright blasphemy and buffoonery. His auditors paid a shilling each; and as they chiefly consisted of ignorant mechanics, and sometimes of the very refuse of society, he had occasionally recourse to expedients of a very singular cast in order to replenish his finances. He once, it is said, collected an amazing number of shoemakers, by promising to teach them the art of making a pair of excellent shoes in a few minutes; when behold! this wonderful abridgment of labour was effected by cutting off the tops of ready-made boots!

To this disgraceful mode of earning his bread, our orator added another, nearly as despicable; that of writing for any political party that was weak enough to employ him. In the pursuit of this traffic, he was the author of a periodical paper entitled the *Hyp-Doctor*; for which, though possessing not the smallest merit, he was paid 100*l.* per annum.

Having at length completely succeeded in ren-

dering himself an object of contempt, this singular character paid the debt of nature on October the 14th, 1756.

The literary abilities of Henley, of which so much had been expected from the unwearied industry of his youth, proved of a very inferior order. On his first arrival in town, he had procured employment from the booksellers; he translated the Epistles of Pliny, several of the productions of the Abbe Vertot, and the Italian Travels of Montfaucon. At Melton, likewise, he had written a poem entitled *Esther*, and commenced a work which he termed *Universal Grammar*, of which it is related that he had finished ten languages with prefatory dissertations. Whilst at St. John's College, Cambridge, he became a correspondent in the *Spectator*, and two letters are attributed to him, on good authority; one in N° 396, on Punning, signed *Peter de Quir*, and another in N° 518, on Physiognomy, signed *Tom Tweer*. They are neither of them such as merit much notice; the first indeed may be pronounced little short of nonsense, but the second is seasoned with a portion of wit and humour.

25. SHEPHEARD, Miss. This lady and the subject of the next article were collateral descend-

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dants of Sir Fleetwood Shepheard *. To Miss Shepheard we are indebted for two letters in the Spectator; the first, subscribed *Parthenia*, in N° 140, is written to request advice and direction on reading, and the choice of authors; and the second, with the signature of *Leonora*, in N° 163, relates a severe disappointment in love, which, there is reason to believe, really occurred to the amiable writer of this epistle. They both impart a very pleasing idea of her talents and character; and the latter has the additional merit of eliciting from Addison in the succeeding number, the pathetic narrative of *Theodosius* and *Constantia*, intended by its author as a consolatory lesson for his afflicted correspondent.

26. PERRY, Mrs. the sister of Miss Shepheard, has contributed one short letter to the Spectator, in N° 92, for the purpose of reminding Addison of a promise which he had made in N° 37, of recommending a select library for the improvement of the fair sex. The answer, to which this letter has given birth, occupying the remainder of N° 92, is full of that exquisite humour and pleasantry so remarkably the characteristic of the author of *Cato*.

* Spectator, vol. ii. p. 449—note.

27. WILLIAM CONGREVE was born at Bardsey, near Leeds, in February 1669 *; but, his father being a military man, and having a command in the army, which made it necessary for him to visit Ireland, he was consequently educated in the sister-kingdom. After the customary grammatical discipline in the public school of Kilkenny, he was sent to the university of Dublin, and, having there perfected himself in classical literature, he came over to England, and was entered as a student of the law at the Middle Temple.

He soon, however, relinquished the initiatory studies of the law for the more inviting region of the Muses; and ventured, at a very early period of life, to solicit the attention of the literary world, by the publication of a work of fancy under the title of *Incognita, or Love and Duty reconciled*. Vivacity and imagination are to be found in this production; but neither nature nor probability; it has deservedly, therefore, dropped into oblivion; nor was its original reception fortunately such as to encourage our young au-

* Mr. Malone has, in his life of Dryden, published the entry of Congreve's baptism at Bardsey, and consequently terminated the dispute which has so long subsisted relative to the place of his birth.

thor in the prosecution of novel-writing.—In a moment truly auspicious to the lovers of the drama, he commenced his first comedy, entitled *The Old Bachelor*, to amuse himself, as he affirmed, in a slow recovery from a fit of sickness. “The age of the writer considered,” says Johnson, “it is indeed a very wonderful performance; for, whenever written, it was acted (1693) when he was not more than twenty-one years old *.” It is evident, from the entry discovered by Mr. Malone, that the Doctor has made a considerable mistake with regard to the age of the author, and which has been followed by every succeeding biographer. Congreve must have been four and twenty when the *Old Bachelor* was first produced upon the stage; these additional three years, however, detract little or nothing from the value of the play, which still merits the encomium of Dryden, who declared, “that he never saw such a *first play* in his life.”

To the applause which Congreve received from the public in consequence of this dramatic effort, was added the substantial patronage of Lord Halifax, who, with a generosity highly to be praised, immediately made him a commissioner for licensing hackney coaches; and, shortly afterwards, presented him with a place

* Lives of the Poets, vol. ii. p. 187.

in the Pipe-office, and another in the Customs, the annual value of which was estimated at six hundred pounds.

Thus encouraged, our author exhibited great fertility, as well as great genius, in the rapid production of his pieces. In the year 1694, appeared his *Double Dealer*, a comedy ; in 1695, his *Love for Love*, a comedy ; and in the year 1697, *The Mourning Bride*, a tragedy. Of these plays the *Double Dealer* was the only one which was coldly received. The new theatre, which Betterton had built in Lincoln's-inn-fields, was very successfully opened with *Love for Love* ; and the *Mourning Bride* was, if possible, more rapturously welcomed than even the effusions of the laughter-loving muse.

When Dr. Johnson asserts that Congreve "had produced these four plays before he had passed his twenty-fifth year," he is again led into an error; the poet had attained the age of twenty-eight on the completion of his tragedy ; they cannot, therefore, in my opinion, warrant the extraordinary encomium which the learned biographer has lavished upon them in the following sentence : " Among all the efforts of early genius which literary history records, I doubt whether any one can be produced that more surpasses the

common limits of nature than the plays of Congreve *."

Shortly after the appearance of the Mourning Bride, a most violent and, at the same time, we are sorry to say, a justly merited, attack was made by Jeremy Collier upon the licentiousness of the English theatre. It was entitled, *A short View of the Immorality and Profaneness of the English Stage*, and exposed, with keen wit and great warmth of indignation, the indecency and bad tendency of the comedies of Dryden, Vanbrugh, and Congreve. Dryden, though much chagrined, was prudently silent; but Vanbrugh and Congreve endeavoured to reply, and were, as ought ever to be the case in such a cause, completely defeated.

The disgust which our author felt in consequence of this exposure was greatly increased by the reception which his next comedy, called *The Way of the World*, experienced from the public. He had bestowed more than usual attention on the conduct and evolution of the fable and incidents of this drama; and when he found it neglected on the stage, he embraced the resolution of no longer cultivating a department of

* Lives, vol. ii. p. 190.

literature so subject to the decisions of ignorance and bad taste.

The residue of life was spent by Congreve in the enjoyment of literary ease, unviolated by the contentions of party and faction. He was an object of esteem to both Whigs and Tories, the beloved friend of Steele, of Pope, of Swift; admired and caressed by the great, and almost adored by Henrietta Duchess of Marlborough, who entertained for him a regard so singular and romantic, that it appeared sometimes the consequence rather of insanity than of affection *.

What greatly contributed to render Congreve an object of more than common attention and regard, was the undeviating sweetness of his temper, combined with a tasteful and elegant affluence; for, on the return of the Whigs to power, his income was increased to twelve hundred pounds a year, by the gift of the sinecure place of secretary to the island of Jamaica. That his manners and conversation were likewise polished and interesting, there is every reason to

* Common fame reports, says Dr. Kippis, that she had his figure made in wax after his death, talked to it as if it had been alive, placed it at table with her, took great care to help it with different sorts of food, had an imaginary sore on its leg regularly dressed, and, to complete all, consulted physicians with relation to its health. *Biographia Britannica*, 2d edit. vol. iv. p. 79.

believe, not only from the singular attachment which he experienced from the fashionable and the great, but from the public acknowledgment of Sir Richard Temple, afterwards Viscount Cobham. At Stowe this accomplished nobleman drew round him the most distinguished literati of the age ; and among these none graced his festive board more frequently than Congreve, for whom he entertained so sincere an esteem, that, on the decease of the poet, he erected, in the beautiful gardens of Stowe, a monument to his memory ; the lines on which, as particularly descriptive of the engaging suavity of his manners, are worthy of transcription.

Ingenio
Acri, faceto, expolito,
Moribusque
Urbanis, candidis, facilimis
GULIELMI CONGREVE,
Hoc
Qualecunque desiderii sui
Solamen simul ac
Monumentum
Posuit Cobham.
1736.

Loss of sight from cataracts in his eyes, and severe paroxysms of the gout, rendered the latter days of Congreve, it is said, cheerless and gloomy. The period of these afflictions, how-

ever, could not have been long protracted; for, from an epistle to Lord Cobham, published in the last edition of the Biographia Britannica, and evidently, from its political allusions, written by our author but a short time previous to his death, it clearly appears, that, though declined in health, his mind was cheerful and resigned, and that he was capable of amusing himself with literary composition. He thus begins and terminates the poem, which may be considered as one of the best of his miscellaneous pieces!

Sincerest critic of my prose or rhyme,
 Tell how thy pleasing Stowe employs thy time,
 Say Cobham, what amuses thy retreat?—
 Or stratagems of war, or schemes of state?—
 Come, see thy friend retir'd, without regret,
 Forgetting care, or striving to forget;
 In easy contemplation, soothing time
 With morals much, and now and then with rhyme;
 Not so robust in body as in mind,
 And always undejected, though declin'd*.

After in vain visiting Bath for relief, our author returned to London, and expired there on the 29th of January 1728-9, and in the 60th year of his age.

The conduct of Congreve is chargeable with two instances of very unjustifiable affectation and vanity; *the first*, in his reception of Voltaire,

* Biographia Britannica, vol. iv. p. 76, 77, note.

who, wishing to pay his respects to a man celebrated for his literature and wit, naturally turned the conversation on his writings ; Congreve, in reply, treated them as trifles beneath him, and declared that he expected to be visited not as an author but as a gentleman. Voltaire, who felt highly disgusted with the absurd foppery of the poet, took his leave with this severe but just remark, that *had Mr. Congreve, unfortunately for himself, been a mere gentleman, he, Voltaire, should most assuredly have felt not the smallest wish to see him* : the *second*, in bequeathing ten thousand pounds, nearly the whole of his property, to Henrietta Duchess of Marlborough, at a time when his own family, of great antiquity and respectability, were in reduced circumstances. The result of this sacrifice to vanity was, that he lay in state in the Jerusalem-chamber, and was buried in Westminster-abbey, where a monument was erected to his memory by the lady whom he had uselessly enriched.

It is solely to his dramatic works that Congreve owes his reputation with posterity. His comedies, more than those of any other writer, abound with wit and repartee ; his plots too are full of invention and incident ; and his characters are generally striking and novel, and supported with uncommon vigour and vivacity. His defects,

however, are as prominent as his excellencies ; his wit is indiscriminately lavished, and, therefore, very often misplaced, and consequently unnatural ; his characters are the creatures of imagination, vividly drawn and highly entertaining it is true, but they present no features which remind us of real life public or private ; and finally, they are grossly offensive to decency and morality.

In estimating the value of his tragedy, the opinions of the critics have widely differed ; it has been praised without measure ; it has been condemned without mercy. Its chief fault arises from the use of diction too florid and affected ; it possesses, however, several impressive and very highly finished passages, and its plot is conducted with address and ingenuity.

The miscellaneous poems of Congreve are, with very few exceptions, greatly below mediocrity, and ought, with much trash of a similar description, to have been omitted in the late collections of our poetry *.

* The poets included in Johnson's Lives amount to fifty-two, of which eighteen at least ought to be omitted in any edition pretending to the merits of utility and taste ; namely, *Rochester*, *Otway*, *Pomfret*, *Dorset*, *Stepney*, *Walsh*, *Smith*, *Duke*, *King*, *Sprat*, *Halifax*, *Hughes*, *Sheffield*, *Congreve*, *Granville*, *Yalden*, and *Broome*. *Otway*, *Smith*, and *Congreve*, are great dramatic poets, but their miscellanies are alike worthless and insignificant.

Dr. Johnson has observed, speaking of Congreve during his state of retirement, that he "seems not to have taken much pleasure in writing, as he contributed nothing to the *Spectator*, and only one paper to the *Tatler*, though published by men with whom he might be supposed willing to associate *." The contribution of our author, however, occupies but *one third* of N° 42, in the *Tatler*, the other two parts being supplied by Steele and Addison. It is dated, "Will's Coffee-house, July the 15th, 1709," and is of considerable value, as it depicts a female character of uncommon excellence. Under the appellation of Aspasia, Congreve has drawn a portrait of *Lady Elizabeth Hastings*, the daughter of the Earl of Huntingdon, the glory and the ornament of her sex. "Scarce has any age," remarks the annotator, "since the commencement of the Christian æra, produced a lady of such high birth and superior accomplishments, who was a greater blessing to many, or a brighter pattern to all. By all accounts she appears to have been little lower than the angels." Steele has likewise delineated the virtues and attractions of this illustrious lady in his happiest manner. "Aspasia," says he, "must be allowed to be the first of the beauteous order of love, whose unaffected free-

* Lives, vol. ii. p. 193.

dom and conscious innocence give her the attendance of the Graces in all her actions. That awful distance which we bear toward her in all our thoughts of her, and that cheerful familiarity with which we approach her, are certain instances of her being the truest object of love of any of her sex. In this accomplished lady, love is the constant effect, because it is never the design. Yet, though her mien carries much more invitation than command, to behold her is an immediate check to loose behaviour; and to love her is a liberal education; for, it being the nature of all love to create an imitation of the beloved person in the lover, a regard for Aspasia naturally produces decency of manners and good conduct of life in her admirers *.”

Lady Elizabeth Hastings died in 1740; and in 1742 was published an interesting detail of her life, by *Thomas Barnard, M. A.* who appears to have felt, and very duly appreciated, the extraordinary beauty and utility of her character.

With such an example before him, of which it is clear, from the sketch that he has given us, that he understood the full value, it is somewhat singular that Congreve should have so egregiously failed in painting the females of his drama; who are either women void of all delicacy, or repre-

* Tatler, N^o 49.

sented with manners awkward, unnatural, and affected.

28. PHILIP YORKE, EARL OF HARDWICKE, was born on December the 1st, 1690, at Dover, in Kent. After a classical education under Mr. Morland, of Bethnal Green, he commenced the study of the law in the Middle Temple, and was called to the bar in 1714.

He became early distinguished for his professional abilities, and in 1718 obtained a seat in parliament for Lewes, in Sussex. The succeeding year he was promoted to the office of solicitor-general; and from this period his advancement in official consequence and dignities was unusually rapid. He was made attorney-general in 1723-4; lord chief justice of the king's bench in 1733; shortly afterwards a baron of the kingdom, with the title of Lord Hardwicke Baron of Hardwicke, in the county of Gloucester; on the death of Lord Talbot in 1736-7, lord high-chancellor; and, finally, in 1754, an earl of Great Britain, with the titles of Viscount Royston and Earl of Hardwicke.

The character of Lord Hardwicke is, in every point in which it can be viewed, equally amiable and great. As a lawyer, a judge, and a statesman, he conferred the highest benefits on his

country by his talents, integrity, and impartiality. He revered and protected, with unshaken firmness, the liberties and constitution of his country, supporting with one hand the just prerogatives of the crown, and with the other arresting any encroachment on the rights of the subject. As an orator, his eloquence was clear, graceful, and harmonious, his diction impressive and select, and his arguments succinct, perspicuously arranged, and pointed.

In private and domestic life, his piety, his benevolence, and engaging manners, secured him the warmest affections of those who enjoyed his intimacy ; and from the salutary controul which he had long acquired over his appetites and passions, he possessed a tranquillity and evenness of mind which no circumstances could shake, and which, though naturally of a delicate constitution, preserved his health and spirits nearly unimpaired to the age of 73. At this period he was attacked with a dysenteric complaint, and, after some months of suffering, which were endured with the utmost patience and resignation, he submitted with cheerfulness to the common lot of mortality on March the 6th, 1764. During his lordship's last illness, his friend, Dr. John Green, bishop of Lincoln, wrote the following affec-

tionate lines; suggested by the visibly approaching fate of this accomplished Peer.

O still let Envy rear her head,
To hiss at Hardwicke's name,
Let Slander still her venom spread,
To taint his spotless name;

Can Envy there infix a sting,
Whose harmless wound will last?
To him can real mischief spring
From Slander's baneful blast?

A day will come, that day I fear,
When Envy's crest shall fall,
When Slander's tongue shall mute appear,
Or cease to pour its gall;

When every mouth his name shall boast,
And every heart revere:
That fatal day I dread the most;
That day is much too near.

Lord Hardwicke was, at an early period of life, a contributor to the *Spectator*. It is affirmed, on the authority of Dr. Thomas Birch, that he was the author of two numbers in this work; only one of his compositions, however, can now be ascertained, and this is a letter on *Travelling*, in N° 364, signed *Philip Homebred*. From its date, which is April the 28th, 1712, it must have been written when our author was but twenty-two years of age; a circumstance which, were it ne-

cessary, should disarm the rigour of criticism. It is, however, if not remarkable for originality or depth of thought, a sensible and entertaining production, not deficient in humour, and in its style easy and perspicuous.

The subject had been previously noticed by Addison in the Tatler N° 93, and since by Swift, by Chesterfield, and by Hurd. The sound judgment and literary acquisitions which are necessary to render a tour upon the continent useful and ornamental, are seldom to be met with in very early life; and the ridiculous custom, which prevailed at the era of this letter, and through the greater part of the century in which it was written, of sending raw and half educated young men to France and Italy, was productive of nothing but vice and folly, of consummate foppery, and of the worst species of pedantry, the affectation of foreign forms and manners. "Among the many impertinencies," observes Swift, "that superficial young men bring with them from abroad, this bigotry of forms is one of the principal, and more predominant than the rest; who look upon them not only as if they were matters capable of admitting of choice, but even as points of importance, and are therefore zealous upon all occasions to introduce and propagate the new forms and fashions they have brought back with them;

so that, usually speaking, the worst bred person in company is a young traveller just returned from abroad *.

29. WILLIAM FLEETWOOD, a prelate of great learning and piety, was born in the year 1656 ; and having received a good education at Eton school, was elected to King's-college, in the university of Cambridge. He took orders about the period of the Revolution ; was shortly afterwards appointed chaplain to King William and Queen Mary ; and, through the interest of Dr. Godolphin, vice-provost of Eton, he was made fellow of that college, and rector of St. Austin's, London.

The celebrity which, in this situation, Mr. Fleetwood acquired as a preacher, soon led to further preferment ; he was, in a short time after his establishment in the metropolis, chosen lecturer of St. Dunstan's, in Fleet-street ; and, just previous to the decease of King William, he was nominated to a canonry of Windsor.

A strong inclination for literary retirement induced Mr. Fleetwood, in the year 1705, to resign his living and lectureship, and to retire to a small rectory which he possessed near Eton. Here, while immersed in the study of history and antiquities, he was unexpectedly, and with-

* Swift's Works, vol. x. p. 220, 221.

out the least solicitation on his part, chosen by Queen Anne to fill the see of St. Asaph. He succeeded Dr. Beveridge ; and though he found the political and religious opinions, which prevailed in the diocese of St. Asaph, widely different from his own, his manners, his virtues and address were such, that no prelate had been remembered there more universally loved and respected.

The attachment which this worthy divine had uniformly shewn for liberty and the protestant religion was rewarded, on the accession of the House of Hanover, by the valuable bishopric of Ely, a preferment which rendered his exertions in the support of liberal knowledge and rational piety much more extensive and beneficial.

The literary labours of our author, during his advancement to, and possession of, these ecclesiastical dignities, were immense ; not less than forty-two of his publications are noticed in the *Biographia Britannica*, all of which were subservient to the best and most useful of purposes. They may be arranged under the heads of Antiquities, History, and Theology ; and we shall mention a few of these works as specimens of his exertions in each of the departments. His classical literature and critical powers were exhibited to great advantage in one of his early productions, entitled *Inscriptionum Antiquarum Sylloge*,

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in duas partes distributa, &c. 8vo. 1691; the first part contains a choice collection of pagan, the second of christian, inscriptions, illustrated by notes. His profound skill in British antiquities was demonstrated, in 1707, by a work called *Chronicon Preciosum; or, An Account of English Gold and Silver Money, the Price of Corn and other Commodities, and of Stipends, Salaries, Wages, &c. in England, for six hundred Years last past, &c.* 8vo.; and his knowledge of church history, and his acumen in the detection of popish legends and miracles, in *The Life and Miracles of St. Wenefrede, together with her Litanies, with some historical Observations made thereon*, 8vo. 1713. The holy well of this pretended saint was in his diocese; and the Romish emissaries were active in endeavouring to persuade the crowds who resorted to the waters, that the relief which they obtained was owing to the influence of St. Wenefrede, and that, consequently, it was incumbent upon them to embrace the religion that she had professed; an artifice which the Bishop not only exposed, but, it is said, completely put a stop to, by this production.

The publications of his lordship on the subject of divinity were very numerous; of these, some of the most important were, *A plain Method of Christian Devotion, &c.* 8vo. 1692; *An Essay upon*

Miracles, in Two Discourses, 8vo. 1701; *The Reasonable Communicant, &c.* 8vo. 1704; *Sixteen Practical Discourses upon the relative Duties of Parents and Children, Husbands and Wives, Masters and Servants, &c.* 2 vols. 8vo. 1705; *The Thirteenth Chapter to the Romans vindicated, &c.* 8vo. 1710; *The Judgment of the Church of England, in the Case of Lay-baptism, and of Dissenter's Baptism*, 8vo. 2 vols. 1712. These pieces reflect much credit upon the talents and intentions of the writer, and were received by the public with no small degree of deference and favour.

To the political principles of the Bishop, however, which were those of pure Whiggism, the prejudices of party paid little respect. The change in the government which took place toward the close of 1710 threw the friends of his lordship out of power; and as he was too conscientious to disguise his dislike of the measures of the Tory administration, and even went so far as to publish his opinions of their conduct in a Fast-sermon, it became the determination of ministers to embrace the next opportunity that should occur of expressing their resentment. This was afforded them so early as 1712, by his lordship publishing *Four Sermons*: 1. *On the Death of Queen Mary*, 1694. 2. *On the Death of the Duke of Gloucester*, 1700. 3. *On the Death of*

King William, 1701. 4. *On the Queen's Accession to the Throne, in 1702. With a Preface.* London, 8vo. As he had formerly preached these sermons with great approbation, they were of course not assailable; but the preface, which contained the most pointed reprobation of the political system of the Tories, was instantly seized upon, and condemned by a motion of the House of Commons to be burned by the common hangman.

The consequence of this injudicious order was, that the work was not only purchased clandestinely, and circulated with avidity, but Steele introduced the preface into the *Spectator*. "If the design was to intimidate me," remarks the Bishop, "they have lost it utterly; or, if to suppress the book, it happens much otherwise; for every body's curiosity is awakened by this usage, and the bookseller finds his account in it above any one else. *The Spectator has conveyed above fourteen thousand of them into other people's hands, that would otherwise have never seen or heard of it* *.

This celebrated preface, and Steele's introductory observations, form N° 384 of the *Spectator*, which, "says the annotator, was not published till twelve o'clock, that it might come out pre-

* Letter to the Bishop of Salisbury, *Biographia Britannica*, vol. iii. p. 1974, Note.

cisely at the hour of her Majesty's breakfast, and that no time might be left for deliberating about serving it up with that meal, as usual." The preface is well written, in a manly clear style, and with a marked abhorrence of the then fashionable doctrine, that Christianity is the friend of arbitrary power.

After a life of exemplary virtue and utility, Bishop Fleetwood paid the debt of nature, at Tottenham, in Middlesex, in 1723, and in his sixty-seventh year.

" His various merits," remarks his latest biographer, " entitle him to the character of a great and a good man. His learning in the different branches more immediately connected with his profession was very respectable, and he was intimately conversant in British history and antiquities. His life was so studious, that there were very few of his hours during which he allowed himself any relaxation.—As a prelate of the church of England, he did honour to his station by his dignified and prudent deportment; and in the diocese of St. Asaph, where he was almost the general patron, he took particular care to fill the vacant churches with virtuous and worthy clergymen, paying no regard to the solicitations of the great and powerful on behalf of any persons who were not found to answer that de-

scription. To the poor and necessitous he was a generous benefactor, and a liberal encourager of every truly charitable design. To the interests of civil and religious liberty he was ardently attached, and was greatly concerned to see so much passion and uncharitableness as were occasioned in his time by difference of opinion in matters of religion; rightly judging, that mere mistakes, and such differences as did not influence practice, were to be borne with. He was also modest, humble, uncensorious, and calm and meek in his temper; but at the same time possessed a degree of cool and sedate courage, which he did not fail to exhibit on proper occasions; and to crown the whole, he was a bright pattern of innocence of life, integrity of heart, and sanctity of manners. We cannot persuade ourselves to omit recording a curious anecdote of our prelate, which is related in the "Richardsoniana," page 333—335, and which we shall give in the words of the author, Mr. Jonathan Richardson, junior: "One of our great divines, a most worthy as well as reverend bishop (Fleetwood), told my father (in my hearing), who was full of doubts and scruples then in matters of faith, when I was a boy, *that, where mystery began religion ended*. It makes wild work where reason does not govern the raptures which religious enthusiasm inspires.

The same excellent and honest divine advised my father at that time, as he was depressed with doubts, to make a truce with texts and fathers, and read Don Quixote, telling him withal, that, in his present situation of mind and weakness of spirit, he was not capable of doing them justice, nor was equal to such high points of speculation. ‘Ah, doctor!’ said my father; ‘but if I should be mistaken, and put up with an erroneous faith?’ ‘Well,’ said the good divine, and constant friend (for he loved my father for his sincere and warm desire to know his duty, and how he might best please his Maker), ‘Well, and if you should?’ ‘If I should!’ said my father in surprise: if I should be mistaken, after the most diligent enquiry I can make, I am sure to make God my enemy! ‘Are you so?’ said Fleetwood, warmly; ‘then he is no God for me:’ which expression (for they were his very words, as I have often heard my dear father relate them) he proceeded to explain and soften, by giving him a just and reasonable idea of the common Father of mankind.”

30. HENEAGE TWISDEN was the seventh son of Sir William Twisden, Bart. He was cut off, by

* Morgan’s Life of Fleetwood, Aikin’s General Biography, vol. iv. p. 129, 130.

the chance of war, at an early period of his military career, and at a time when his friends had every reason, from his talents, his virtues, and accomplishments, to consider him, not only as a loss to themselves, but to society at large. A short time before his death he contributed a letter to the *Tatler*, of which Steele, in his preface to the octavo edition of 1710, thus speaks : “ When I am upon the house of Bickerstaff, I must not forget that genealogy of the family sent to me by the post, and written, as I since understand, by Mr. Twisden, who died at the battle of Mons, and has a monument in Westminster-abbey, suitable to the respect which is due to his wit and valour.”

This letter, which is dated May the 1st, 1709, and forms part of the eleventh number of the *Tatler*, contains a very ingenious and humorous genealogy of the family of the *Staffs*. Its author, who was a captain of foot in Sir Richard Temple’s regiment, and aid-de-camp to John Duke of Argyll, fell, in the service of his country, during the course of the year which produced this epistle, at the age of twenty-nine ; and to him we may with propriety apply the beautiful lines of Collins :

Blest youth, regardful of thy doom,
Aërial hands shall build thy tomb,

With shadowy trophies crown'd;
Whilst Honour bath'd in tears shall rove
To sigh thy name through every grove,
And call his heroes round.

31. JAMES HEYWOOD, the author of a letter in the *Spectator*, was for many years a wholesale linen-draper on Fish-street-hill, and maintained a high degree of respectability in the city. He was a governor of St. Bartholomew's, Christ's, Bridewell, and Bethlem-hospitals, and of the London workhouse; but feeling no inclination for a public life, he chose to pay the customary fine of 500*l.* on being elected alderman of Aldgate ward. He died in the 90th year of his age, at his house in Austin-friars, July the 23d, 1776, having retained his health and spirits until within a short period of his departure.

The letter which Mr. Heywood contributed to the *Spectator* is included in N° 288, and is written to complain of a very offensive mode of jesting, which, at that time, prevailed at the theatre, a place of amusement to which Mr. Heywood was particularly partial, and where he had the misfortune to have his nose severely pulled by way of humour and frolic, and as a specimen of *corporeal wit*.

It appears also, from a paper in the *Guardian*,

that Mr. Heywood was a great politician, and that he was himself, in the early part of his life, the slave of a habit which, though not so hostile to the feelings of his neighbours as pulling of noses, was at least very injurious to their apparel.

"There is a silly habit," says Steele, "among many of our minor orators, who display their eloquence in the several coffee-houses of this fair city, to the no small annoyance of considerable numbers of her majesty's spruce and loving subjects, and that is a humour they have got of twisting off your buttons. These ingenious gentlemen are not able to advance three words until they have got fast hold of one of your buttons; but as soon as they have procured such an excellent handle for discourse, they will indeed proceed with great elocution. I know not how well some may have escaped, but for my part I have often met with them to my cost; having, I believe, within these three years last past been argued out of several dozens, insomuch that I have for some time ordered my tailor to bring me home with every suit a dozen at least of spare ones, to supply the place of such as from time to time are detached, as an help to discourse, by the vehement gentlemen before mentioned. This way of holding a man in discourse is much practised in the coffee-houses within the city, and

does not indeed so much prevail at the politer end of the town. It is, likewise, more frequently made use of among the small politicians than any other body of men; I am therefore something cautious of entering into a controversy with this species of statesmen, especially the younger fry; for if you offer in the least to dissent from any thing that one of these advances, he immediately steps up to you, takes hold of one of your buttons, and indeed will soon convince you of the strength of his argumentation. I remember upon the news of Dunkirk's being delivered into our hands, a brisk little fellow, a politician and an able engineer, had got into the middle of Batson's coffee-house, and was fortifying Graveling for the service of the most christian king with all imaginable expedition. The work was carried on with such success, that in less than a quarter of an hour's time he had made it almost impregnable, and in the opinion of several worthy citizens who had gathered round him, full as strong both by sea and land as Dunkirk ever could pretend to be. I happened, however, unadvisedly to attack some of his out-works; upon which, to show his great skill likewise in the offensive part, he immediately made an assault upon one of my buttons, and carried it in less than two minutes, notwithstanding I

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made as handsome a defence as was possible. He had likewise invested a second, and would certainly have been master of that too in a very little time, had he not been diverted from this enterprise by the arrival of a courier, who brought advice that his presence was absolutely necessary in the disposal of a beaver; upon which he raised the siege, and indeed retreated with precipitation."

"The real person here alluded to," remarks the annotator on this passage, "was Mr. James Heywood. He outlived this silly habit, however, and gave the annotator this, and a variety of similar information, gratis, for he was not a button worse or better for it *."

32. ISAAC WATTS was born at Southampton, on the 17th of July, 1674. He was the eldest of nine children, and exhibited, even in his infancy, so much attachment to books, that when but four years of age he began to acquire the Latin language, of which, along with Greek and Hebrew, he shortly afterwards obtained a competent knowledge, under the tuition of the Rev. Mr. Pinhorn, master of the Free-school at Southampton.

Having chosen to dissent from the established

* *Guardian*, vol. ii. p. 11, 12, 13, and the note.

church, he was, in 1690, placed under the care of the Rev. Thomas Rowe, who taught an academy in London; and in 1693 he united in communion with the congregation of his tutor, a man of great worth, and the pastor of a body of Independents.

On the completion of his academical studies he returned, at the age of twenty, to his father's house, where for two years he exclusively devoted himself to a preparation for the awful duties to which he was destined. At the close of this period, being invited by Sir John Hartopp to reside with him as domestic tutor to his son, he embraced the proposal, and during the five years which he spent under this gentleman's roof, he perfected himself in a critical knowledge of the Greek and Hebrew Scriptures.

It was in the last year of his residence with Sir John that he undertook the sacred functions of his profession, by preaching on his birth-day, 1698, and very shortly afterwards he was fixed upon as an assistant to the Rev. Dr. Chauncey, on whose death, in 1701-2 he was appointed to fill the pastoral office as his successor.

Scarcely, however, had he assumed the charge of his flock, before a dangerous illness so completely interrupted his duties, that the congregation deemed it necessary to provide him with

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a regular assistant in the person of Mr. Samuel Price, whose services commenced in July, 1703. To such a state of debility, indeed, was Mr. Watts reduced by this attack, that some years elapsed ere he was able to renew his former exertions; on the re-establishment of his health, however, he again punctually, and with uncommon assiduity, performed all the duties of his station, until, in September, 1712, he was once more afflicted with disease; with a fever so violent, that his constitution suffered from it an irretrievable shock; and, though he survived the period commonly assigned to human life, he felt the injuries which it had occasioned even to the hour of his death.

The calamity, however, was productive of an event which made ample compensation for all that he had undergone; his extreme languor and depression, combined with a well-founded admiration of his moral character and talents, called forth into active exertion the benevolence and friendship of Sir Thomas Abney, who, in a manner which could not be resisted, invited him to his house, was indefatigable in his endeavours for the restoration of his health, and had the satisfaction of seeing him restored to his wonted cheerfulness and utility. Under the hospitable roof of this gentleman and his lady, Dr. Watts

spent the remainder of his life; for six and thirty years he was treated by the members of this family with unremitting deference and esteem; for, though Sir Thomas lived but eight years to enjoy the society of our worthy divine, equal protection and domestic comforts were extended to him by his widow and her daughters.

In October 1716, four years after the commencement of his illness, he returned to the duties of his ministry, which, during his confinement, had been performed by Mr. Price, as joint pastor. In 1728 the universities of Edinburgh and Aberdeen conferred upon him, without his knowledge, and in the most respectful manner, the degree of doctor in divinity, an honour which his piety, his learning, and philosophy had long merited.

Until the infirmities of old age overtook him, Dr. Watts continued, not only to discharge his official functions with exemplary regularity, but to benefit the public by the productions of his pen; at length, increasing weakness compelled him to relinquish both employments; his resignation as a minister, however, was not accepted; nor would his congregation, though remunerating another pastor, omit the salary that he had been accustomed to receive.

Dr. Watts died under the roof of Lady Abney,
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without pain or struggle, on the 25th of November, 1748, aged seventy-four.

In his literary character, Dr. Watts may be considered as a poet, a philosopher, and a theologian. In the first of these departments, if he did not attain a very high rank, he was, at least, considerably above mediocrity; and his devotional poetry, in particular, possesses a sweetness and simplicity, both in thought and diction, which deservedly acquired for it, especially among the Dissenters, with whom his psalms and hymns are in daily use, an established reputation.

His philosophical productions can claim the rare merit of being always practically useful, and have been of the most essential service in the education of youth. His *logic* has received the highest encomium by its admission into the universities; his *Philosophical Essays*; his *Treatise on Education*, &c. &c. are conducive to the best purposes of morality and instruction; and on his work entitled *The Improvement of the Mind*, no greater or happier eulogium can be given than what the following paragraph from Dr. Johnson affords:

"Few books have been perused by me with greater pleasure than his 'Improvement of the Mind,' of which the radical principle may in-

deed be found in Locke's 'Conduct of the Understanding ;' but they are so expanded and ramified by Watts, as to confer upon him the merit of a work in the highest degree useful and pleasing. Whoever has the care of instructing others, may be charged with deficiency in his duty if this book is not recommended *."

In theology the compositions of our author are uncommonly numerous; and every page displays his unaffected piety, the purity of his principles, the mildness of his disposition, and the great goodness of his heart. The style of all his works is perspicuous, correct, and frequently elegant; and, happily for mankind, his labours have been translated and dispersed with a zeal which does honour to human nature; for there are probably few persons who have studied the writings of Dr. Watts without a wish for improvement; without an effort to become a wiser or a better member of society.

This slight sketch of Dr. Watts's life has been occasioned by his contribution to the Spectator, of a *Letter* and a *Psalm* in N° 461. The letter, after a well-merited compliment to the editor on the taste and morality which distinguish his periodical essays, contains some just critical obser-

* Lives of the Poets, vol. iii. p. 245.

vations on the 114th psalm ; and these are succeeded by a literal and metrical version of the sacred ode, in which the Doctor has preserved with fidelity a peculiar beauty that he had discovered in the conduct and arrangement of the original.

33. **ANTHONY HENLEY** was the son of Sir Robert Henley, of the Grange in Hampshire ; and inherited from his father, who occupied for many years the lucrative office of Master's Place of the King's Bench Court, an unencumbered estate of three thousand pounds per annum.

He was educated at Oxford, where he early distinguished himself by the elegance of his taste, and by a critical knowledge of ancient literature. Shortly after his arrival in this celebrated university, however, he met with such a reception from Dr. Goodwin, then president of Magdalen College, that the impression which it occasioned was never obliterated during his life. The Doctor, who was the rigid patriarch of independency, and the intimate friend of Cromwell, was of opinion, that there could be no religion unaccompanied by gloom and melancholy ; and he therefore systematically surrounded himself with an apparatus calculated to excite despondency

and terror. The interview of young Henley with this formidable divine has been thus related by Addison.

"A gentleman, who was lately * a great ornament to the learned world, has diverted me more than once with an account of the reception which he met with from a very famous independent minister, who was head of a college in those days. This gentleman was then a young adventurer in the republic of letters, and just fitted out for the university with a good cargo of Latin and Greek. His friends were resolved that he should try his fortune at an election which was drawing near in the college, of which the independent minister, whom I have before mentioned, was governor. The youth, according to custom, waited on him in order to be examined. He was received at the door by a servant, who was one of that gloomy generation that were then in fashion. He conducted him, with great silence and seriousness, to a long gallery, which was darkened at noon-day, and had only a single candle burning in it. After a short stay in this melancholy apartment, he was led into a chamber hung with black, where he entertained himself for some time by the glimmering of a taper, until at length the head of the college came out

* Mr. Henley died the year before this was written.

to him, from an inner room, with half a dozen night-caps upon his head ; and religious horror in his countenance. The young man trembled : but his fears increased, when, instead of being asked what progress he had made in learning, he was examined how he abounded in grace. His Latin and Greek stood him in little stead ; he was to give an account only of the state of his soul ; whether he was of the number of the elect ; what was the occasion of the conversion ; upon what day of the month, and hour of the day it happened ; how it was carried on, and when completed. The whole examination was summed up with one short question, namely, whether he was prepared for death ? The boy, who had been bred up by honest parents, was frightened out of his wits at the solemnity of the proceeding, and by the last dreadful interrogatory ; so that, upon making his escape out of this house of mourning, he could never be brought a second time to the examination, as not being able to go through the terrors of it *."

After some years spent at the university, Mr. Healey relinquished it for the metropolis, where he soon became familiar with the learned and the great. To the former, he was recommended by the accomplishments of his mind, and by the

* Spectator, N^o 494.

generosity of his patronage ; to the latter by his wit and gaiety, and by the easy elegance of his manners. He was no less a favourite with the ladies; and from his poetry and gallantry he was thought to resemble the character of Tibullus.

With the Earls of Dorset and Sunderland he was peculiarly intimate; and he cultivated a friendship of the strictest kind with a Mr. Norton, of Southwick in Hampshire, a gentleman whose temper, whose studies and pursuits were very similar to his own. This cordiality long subsisted fervent and unimpaired; but at length, from some cause which cannot now be ascertained, they quarrelled, they separated, and both immediately married. Mr. Henley selected the daughter of the Honourable Peregrine Bertie, sister to the Countess Pawlet; a lady who presented him with thirty thousand pounds, and, in due course of time, with several fine children.

Mr. Henley now turned his attention to the political state of his country; and in the last year of the reign of King William he obtained a seat in parliament, which he ever afterwards filled, for Weymouth or Melcomb, in the county of Dorset. He was a zealous defender of the principles of liberty, as established by the Revolution; and had the firmness to move in the House of Commons for an address to her Majesty, that

she would be graciously pleased to promote Mr. Benjamin Hoadley, for his strenuous exertions in vindicating the constitution of 1688; a motion which for a time rendered him an object of hatred to the Jacobites and Non-jurors.

The favourite diversion of Mr. Henley was music, of which he was an exquisite judge. He sung with great art, and performed upon several instruments with approved skill; he wrote several poems also for music, and the greater part of the opera of Alexander, which was set by his friend Mr. Purcel. So highly, indeed, was his knowledge of this charming art esteemed, that not an opera could be certain of applause until it had received his approbation.

His social and companionable qualities, his vivacity and humour, rendered him a valuable acquisition to the first associations of conviviality and wit. He was, therefore, a member of several clubs; and among these, of the celebrated Kit-Cat, where he became acquainted with Dr. Garth, who entertained so high an opinion of his abilities and character, that he dedicated his *Dispensary* to him in terms which must lead the reader to form a very exalted idea of the virtues and accomplishments of our author.

This amiable man died on the eleventh of August, 1711, at a period of life when his friends

and the public had reason to hope for a much longer enjoyment of his worth and utility.

Though the compositions of Mr. Henley, both in politics and general literature, are supposed to have been numerous, they are at present little known, owing probably to the anonymous form under which they appeared. "Mr. Henley," says his earliest biographer, "wrote several things, though he did not put his name to them; I have been informed, that he often assisted the writers of the *Tatler* and *Medley*. Be it as it will, 'tis certain no man wrote with more wit and more gaiety. He affected a low simplicity in his writings, and in particular was extremely happy in touching the manners and passions of parents and children, masters and servants, peasants and tradesmen, using their expressions so naturally and aptly, that he has very frequently disguised by it both his merit and character *."

That our author was a frequent correspondent of Steele in the *Tatler* may be deduced from Gay's pamphlet, entitled "The Present State of Wit." "I have heard," remarks that gentleman to his friend, speaking of the *Tatler*, "that several of those letters which came as from un-

* See Memoirs of the Most Illustrious Persons, who died in the year 1711, page 534. London, 8vo. 1712.

known hands were written by Mr. Henley; which is an answer to your query, who those friends are whom Mr. Steele speaks of in his last Tatler *." The annotator, likewise, upon N° 25 of the Tatler, having occasion to mention Mr. Henley, observes, "this fine gentleman and elegant writer was certainly a writer in the Tatler, and, it may be, in the first or second volumes of the Spectator. The late Bishop of Rochester, Dr. Z. Pearce, remembered his having read, or heard read, a paper written by A. Henley, Esq. which Steele thought too severe on the ministry, and durst not venture to publish †."

Yet, notwithstanding there is great probability in the supposition that Mr. Henley was a contributor to every volume of the Tatler, only one piece can be pointed out as certainly his; and that is, *a Letter in No. 193, with the signature of J. Downes*. It is a composition of a political and satirical cast; for, under the character of the supposed writer (Downes the prompter) the first Duke of Leeds is alluded to, and by "a gentleman of the inns of court," is meant Harley the minister. Of this letter C. Cibber has expressed his opinion, by declaring that "the affairs of the

* Swift's Works, Nichols's edition, vol. xviii. p. 38, 39.

† Tatler, octavo edition of 1797, vol. i. p. 223, Note.

state and the stage are compared in it with a great deal of wit and humour * ;" and Steele, in a letter addressed to Nestor Ironside, Esq. in the *Guardian*, and signed with his own name, has thus spoken of it: "Old Downes is a fine piece of raillery, of which I wish I had been author. All I had to do in it was to strike out what related to a gentlewoman about the queen, whom I thought a woman free from ambition, and I did it out of regard to innocence †." It is remarkable, that when Steele wrote his preface to the fourth volume of the *Tatler*, he was ignorant that Henley was the writer of this epistle, though one of his most intimate friends, and classes it as the production of an unknown correspondent. It should not be concealed, likewise, that Mr. Temple Stanyan is said to have assisted Henley in the composition of this political satire.

34. JAMES GREENWOOD was the teacher of a boarding-school at Woodford in Essex, and the author of an "Essay towards a practical English Grammar," which was accompanied with notes. At the commencement of the 18th century, when few attempts had been made to regulate the structure of our language, this was a very valuable

* Life of Cibber, vol. i. p. 298, edition of 1756, 12mo.

† N^o 53.

work, and justly entitled the writer to the thanks of his countrymen. Mr. Greenwood contributed a very useful letter to the *Tatler* on education, N° 234; in which he particularly insists on the advantage and propriety of well grounding the student in the English grammar preparatory to his initiation in classical literature. Towards the close of this epistle, he speaks in high terms of a grammar, with notes, then in the press, and which was afterwards published in 1711 *. "On one page of this grammar," says the annotator, "prefixed or annexed, was engraven the head of Cato the Censor, in compliment to Steele in the character of Bickerstaff; and from the other, he (the annotator) copied faithfully the following recommendation of the book. "This treatise being submitted to my censure, that I may pass it with integrity, I must declare,—That as grammar, in general, is on all hands allowed the foundation of all arts and sciences; so it appears to me, that this grammar of the English tongue has done that justice to our language, which till now it never obtained. The text will improve the most ignorant, and the notes will employ the

* The full title of this grammar is as follows: "A Grammar of the English Tongue, with Notes, giving the Grounds and Reason of Grammar in general, printed for John Brightland, 1711."

most learned. I therefore enjoin all my female correspondents to buy and study this grammar, that their letters may be something less enigmatic; and on all my male correspondents likewise, who make no conscience of false spelling and false English, I lay the same injunction, on pain of having their epistles exposed in their own proper dress, in my *Lucubrations*. Isaac Bickerstaff, Censor *." Mr. Greenwood was, at one period of his life, surmaster of St. Paul's school; and, besides his grammatical essay, published "The London Vocabulary," and a selection of poems, under the title of *The Virgin Muse*. He appears to have been a very worthy and respectable man.

•35. JOHN WEAVER. Of this gentleman little more is known than that he wrote a letter in N° 334 of the *Spectator* on Dancing; in the course of which he announces his intention of shortly publishing an Essay on this elegant art. The letter is dated March the 24th, 1712; and before the close of the same year he executed his intention by printing the work with the following title: "An Essay towards a History of Dancing; in which the whole art, and its various excellencies, are in some measure explained. Contain-

* Tatler, vol. iv. p. 292, Note.

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ing the several sorts of dancing, antique and modern, serious, scenical, grotesque, &c. With the use of it as an exercise, qualification, diversion, &c." London, 12mo.

I have had no opportunity of perusing Mr. Weaver's book; but I must in justice say, that his letter in the Spectator reflects considerable credit on his abilities, and exhibits a much greater portion of learning than usually falls to the lot of a dancing-master. Steele has spoken with approbation of his book in N^o 466 of the Spectator.

36. RICHARD PARKER, the intimate friend, and fellow-collegian of Steele at Merton College, Oxford *, is recorded as a contributor both to the Tatler and Spectator. He took his degree of M. A. at Oxford, on April the 17th, 1697, and was esteemed one of the most accomplished scholars of his time. Oldisworth, in his Life of Edmund Smith, copied by Dr. Johnson in his Lives, has mentioned Mr. Parker as particularly intimate with that poet; and has related that Smith, having finished a translation of Longinus, "submitted it to the judgment of the Rev. Mr. Richard Parker, an exact critic in the Greek Tongue†."

* See vol. i. of these Essays, p. 43.

† Johnson's Lives of the Poets, vol. ii. p. 15, edition of 1797.

Mr. Parker was for many years vicar of Embleton, in Northumberland, a living which had been given him by his college; and it is said, by the annotator on the edition of the Tatler published in 1797, that "fourteen or fifteen years ago it was still in the remembrance of several gentlemen in Bamburyshire, that Steele spent some time with Mr. Parker on his way to, or from, Edinburgh *."

Though Mr. Parker was much respected in the North for his virtues, his learning and politeness, he was by no means calculated as a companion for the generality of those who surrounded him. His parishioners and neighbours were, for the most part, great fox-hunters and great drinkers; and their importunate hospitality and boisterous mirth were so oppressive to our divine, that he found himself under the necessity of declining their society. The first letter in N° 474 of the *Spectator*, which is occupied by a description of the unpleasant consequences of such rural company, has been, with great probability, ascribed to Mr. Parker. It gives a striking picture of the uneducated manners and gross excesses that characterized the gentlemen of the chase about a century ago; when pleasures of a more refined nature, and the resources of elegant

* Tatler, vol. ii. p. 498, Note.

literature were, when compared with their *present* diffusion, the portion but of very few. Mr. Parker has expressed his sufferings in strong language. "It is to me," he observes, "an insupportable affliction, to be tormented with the narrations of a set of people, who are warm in their expressions of the quick relish of that pleasure which their dogs and horses have a more delicate taste of. I do also in my heart detest and abhor that damnable doctrine and position, of the necessity of a bumper, though to one's own toast; for though it is pretended that these deep potations are used only to inspire gaiety, they certainly drown that cheerfulness which would survive a moderate circulation."

Mr. Parker lived to a very advanced age, and died the vicar of Embleton. He was a man of exemplary virtue, and was considered, by the best judges, as a most accomplished classical scholar.

37. NICHOLAS ROWE, the son of John Rowe, Esq. serjeant at law, was born at Little Berkford, in Bedfordshire, in 1673. He obtained the prior part of his education at a private school in Highgate, and was afterwards removed to Westminster, where, under the care of the celebrated Dr. Busby, he made a rapid progress in the acquisi-

tion of the learned languages, and at the age of fifteen was elected one of the king's scholars.

His father, who had destined him to the study of the law, thought him qualified, when sixteen, for a student of the Middle Temple; and for some years he prosecuted the initiatory studies of his profession with so much zeal and ability, as to promise the attainment of considerable eminence as a barrister. The death of his father, however, which took place when he had reached his nineteenth year, relaxed his efforts; and a partiality for elegant literature, and especially for poetry, which he had early imbibed with enthusiasm during his residence at Westminster, began to share, and at length to occupy the whole of his time.

The fruit of this change in the direction of his pursuits, was, at the age of twenty-five, the production of a tragedy, under the title of *The Ambitious Step-Mother*, and which being received with very general applause, fixed him for ever in the service of the Muses. He relinquished, therefore, entirely any further attention to his profession; and we are to view him, for some years, as almost exclusively occupied in writing for the stage.

We shall therefore proceed to notice briefly his dramatic pieces without interruption from in-

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tervening events ; they form the prominent feature of his life and character, and upon them his reputation with posterity is, in a great measure, built. In 1702, four years after the appearance of his first play, he brought forward a second tragedy, named *Tamerlane*; and which, from its allusion to personages then acting an important part on the political stage, met with more applause than it intrinsically merited. When it was known that *Tamerlane* was drawn for King William, and *Bajazet* for Lewis the Fourteenth, nothing at that time was wanting to render it a favourite with the public.

To this popular production succeeded, in 1703, the tragedy of the *Fair Penitent*, which, from the beauty and melody of the versification, the sweetness of the diction, and the interesting conduct of the fable, still continues to attract, with power equal to what it first possessed, the lovers and admirers of the drama. It has had the merit, likewise, of furnishing to Richardson the basis on which he has constructed the highly-finished character of Lovelace.

The next two tragedies of Rowe ; the *Ulysses* acted in 1706, and the *Royal Convert* in 1708, met with a very cold reception on the stage, and are now no longer remembered. The poet, however, made ample atonement for these failures

by the composition of his *Jane Shore*, the best and most pathetic of his plays, and which, together with his *Fair Penitent*, will remain a durable monument of his genius. The last dramatic effort of our author was *Lady Jane Grey*, greatly inferior in every respect to its immediate predecessor, and which seems to have excited little attention, either on its first appearance, or since.

Rowe, as a dramatic poet, has not attained the highest excellencies of his art; he is not distinguished for his powers of exciting either pity or terror, nor are his characters boldly or accurately discriminated; in these respects, which form the essential virtues of the tragic bard, he is not only inferior to Shakspeare, with whom competition may be pronounced nearly hopeless, but to Fletcher, to Massinger, and to Otway *. The qualities which have enabled Rowe to maintain his station on the stage are, the dignity and melody of his verse; the amatory softness which breathes through many of his scenes; the beauty of his sentiments, and the interesting construction of his fables.

Not content with the cypress wreath of Melpomene, our poet ventured, in 1706, to court the

* See some excellent observations on the comparative merits of Massinger and Rowe in Cumberland's *Observer*, N^o 88.

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Muse of Comedy, and brought forward at the theatre at Lincoln's-inn-fields a piece of this description, in three acts, called *The Biter*. It was, however, so completely deficient in the *vis comica*, that, though it is recorded of its author that he sat laughing almost convulsively in the house at what he deemed incomparable strokes of wit, the audience unanimously, and very seriously and indignantly, condemned it to perpetual oblivion.

Two works which employed much of Mr. Rowe's time and attention remain to be noticed. The first is an edition of Shakspeare's plays, which he published in 1709, with a short life of Shakspeare prefixed. He appears not to have been well qualified for this task; Rowe, says Mr. Capell, "went no further than to the edition nearest to him in time, which was the folio of 1685, the last and worst of these impressions: this he republished with great exactness; correcting here and there some of its grossest mistakes, and dividing into acts and scenes the plays that were not divided before *." The second is a version of Lucan's *Pharsalia*, in the rhymed couplet of ten syllables, which, though finished before, was not published until ten years after his

* Capell's edition of Shakspeare, Introduction, p. 15, 16. London, 1767.

death. This is a very successful attempt, and exhibits the spirit and genius of the Roman bard with great energy and fidelity. The versification, if not equal, in point of vigour, richness, and variety, to that of Pope, or Mickle, as it appears in the Iliad and Lusiad, is rarely defective in smoothness and modulation, and sometimes displays a considerable portion of melody and beauty. The miscellaneous poems of Rowe, published in the editions of the British Poets, are, with the exception of *The Despairing Shepherd*, of little value.

The pecuniary circumstances of our author, which had been originally independent, were in the latter part of his life augmented to affluence by places under government. In the reign of Queen Anne, he had been appointed by the Duke of Queensberry secretary for public affairs; and upon the death of his Grace, it is related that, with a view to preferment, he frequently attended the levees of the Earl of Oxford, where at length an incident of rather a ludicrous nature put an end to his assiduities. "Mr. Rowe," says the writer of his life in the Biographia Britannica, "going one day to pay his court to the Earl, then advanced to be Lord High Treasurer, was courteously received by his lordship, who asked him if he understood Spanish well? He

answered no; but thinking that the Earl might intend to send him into Spain on some honourable commission, he presently added, that he did not doubt in a short time both to understand and speak it: and the treasurer approving of what he said, Mr. Rowe took his leave, and immediately retired to a private country farm-house; where in a few months having learnt Spanish, he waited again upon the Earl, to acquaint him with his diligence; whereupon his lordship asking if he was sure he understood the language thoroughly, and our author answering in the affirmative, that fathomless minister burst out into the following exclamation: ‘ How happy are you, Mr. Rowe, that you can enjoy the pleasure of reading and understanding Don Quixote in the original ’ * ! ”

For the disappointment which he thus suffered he was liberally consoled on the accession of George the First, when he was immediately made poet-laureat, and one of the land surveyors of the customs in the port of London. To these not very congenial employments were shortly afterwards added the clerkship of the council to the Prince of Wales, and the secretaryship of the presentations, to which, without any solicitation on his part, he was instantly appointed by the

* Vol. v. p. 3521, Note E.

lord chancellor Parker on his receival of the seals.

His enjoyment of these promotions was, however, but of short duration ; for he died on the sixth of December, 1718, aged forty-four, and was buried on the nineteenth of the same month in Westminster-abbey.

Mr. Rowe twice entered into the conjugal state, and had a son by his first, and a daughter by his second, wife. He was a man elegant in his person and manners, of a lively and amiable temper, yet partial to occasional solitude ; he therefore frequently retired into the country, where, according to the relation of his friend, Dr. Welwood, he usually employed his time in the study of divinity and ecclesiastical history. He was not only well acquainted with the learned languages, but familiar with French, Italian, and Spanish, the first of which he spoke with fluency.

Mr. Rowe was the author of a single letter in the *Guardian*, N° 118, signed with the initials of his name. In N° 98 of the same paper, Addison had given notice of the erection of a lion's head at Button's coffee-house, the expanded mouth of which was intended for the reception of such letters and papers as might be sent him by his correspondents ; and Mr. Rowe, who represents

himself as in the country, probably in one of his usual retirements, humorously petitions in his letter for an out-riding lion, or a couple of jackalls, for the accommodation of those who by distance are rendered incapable of paying their respects to his metropolitan Majesty *.

38. GOLDING, MR. To Mr. Golding, concerning whose life and character no circumstances have reached the present times, has been attributed the first letter in N° 250 of the *Spectator*. It is an elegant and entertaining essay on the language of the eyes, as descriptive of the various passions which agitate the human breast. "Love, anger, pride, and avarice," remarks the author, "all visibly move in those little orbs."

The expression of love and desire in the eye, has more particularly been the theme of the poets in every age; and some have been peculiarly happy in painting that tender languor, that tre-

* The following paragraph, which I copy from the London papers, announces the fate of this celebrated, and I may say, classical head. "The beautiful carved and gilt Lion's Head Letter-box, which was formerly at Button's coffee-house, was on Wednesday, November the 7th, 1804, knocked down at the Shakspeare tavern, Covent-garden, to Mr. Richardson, for 17*l.* 10*s.* The Antiquarian Society offered Mr. Campbell 100 guineas for this piece of curiosity not twelve months since."

mulous and voluptuous light, that dewy radiance which imparts to the eye a fascination so irresistibly attractive. Anacreon possesses several exquisite delineations of this kind, and in his twenty-eighth ode has applied the term ΤΤΡΟΣ, or humid, to the eyes of Cytherea; an epithet which has probably given birth to an admirable line in Collins's Ode to Pity :

Long, Pity, let the nations view
Thy sky-worn robes of tenderest blue,
And eyes of dewy light.

No bard, however, has on this subject equalled Tasso; nor can there readily be found two lines of greater beauty, or descriptive accuracy, than what the following exhibit:

Qual raggio in onda le scintilla un riso
Negli umidi occhi tremulo et lascivo.

39. ROBERT HARPER, the author of a letter with the signature of M. D. in N° 480 of the *Spectator*, was an eminent conveyancer of Lincoln's-inn. It is related, that in this letter, which does not occupy a single page, Steele made several alterations, and that the original draught was communicated to the annotators by the Rev. Mr. Harper, of the British Museum. The tenor of this brief epistle is such as to induce us to suppose, that Mr. Harper was a man of consider-

able merit, but that his abilities were obscured by an excessive, and therefore injurious, degree of diffidence.

40. PETER ANTHONY MOTTEUX, a native of France, was born at Rouen, in Normandy, in 1660. He chose England as his place of residence on the revocation of the edict of Nantz, and for some time lived with his relation, Paul Dominique, Esq. Mr. Motteux is one of the few Frenchmen who have obtained a perfect knowledge of our language; he acquired, indeed, such an intimacy with its idiom and colloquial expression, that his translations from the Spanish and the French exhibit completely the air of original composition. "Motteux," observes Mr. Tytler, speaking of his version of *Don Quixote*, "with no great abilities as an original writer, appears to me to have been endowed with a strong perception of the ridiculous in human character; a just discernment of the weaknesses and follies of mankind. He seems, likewise, to have had a great command of the various styles which are accommodated to the expression both of grave burlesque, and of low humour. Inferior to Smollet in inventive genius, he seems to have equalled him in every quality which was essentially requisite to a translator of *Don Quixote*.—On

the whole," he concludes, "I am inclined to think, that the version of Motteux is by far the best we have yet seen of the romance of Cervantes *."

Our author engaged, likewise, in the still more difficult task of translating Rabelais, a writer whose style is so obsolete, that but few of his own countrymen are fully able to develope his meaning. The first three books of this singular satire had been so well translated by Sir Thomas Urquhart, that Motteux only continued the version; and the whole was afterwards revised by Mr. Ozell. Mr. Tytler has pronounced the version, thus corrected, "one of the most perfect specimens of the art of translation. The best critics," says he, "in both languages have borne testimony to its faithful transfusion of the sense, and happy imitation of the style of the original; and every English reader will acknowledge, that it possesses all the ease of original composition †."

In addition to these literary labours, Motteux translated several plays, which were brought with some success on the stage; he wrote also several prologues and epilogues, and dedicated a poem *On Tea* to the Spectator. All his exertions, how-

* Essay on the Principles of Translation, p. 267, 268, and 312, 2d edition, 8vo. 1797.

† Ibid. p. 396, 397.

ever, as a member of the republic of letters, were inadequate to his support; and he found it necessary to relinquish his pen for the more profitable returns of trade. He opened, therefore, an East India warehouse in Leadenhall-street, and obtained a valuable appointment in the General Post-office. His contribution to the Spectator is relative to this change in his condition, and the letter in N° 288, signed with his name at length, may be considered as a species of advertisement, descriptive of the elegant and costly articles in which he dealt.

These new employments soon placed our quondam translator in easy circumstances; he married a beautiful and amiable woman, and became the father of a family of fine children. All that life affords for rational and domestic enjoyment appeared to be now within his reach; when the indulgence of licentious appetite, at an age too which seems to indicate that it was the result of habit rather than of sudden temptation, not only exposed his character to the world, but deprived him of existence. He was found dead, on the morning of the 19th of February, 1717-18, in a brothel near Temple-bar; and so strong was the suspicion, arising from the combination of circumstances, that he had been murdered by the wretches who surrounded him, that the offer of

a conditional pardon, and a reward of fifty pounds for the discovery of the murderer, was advertised in the London Gazette. The completion of his 58th year took place on the very day that he was destroyed.

41. WILLIAM HARRISON, after the customary initiation in classical learning at Westminster school, completed his education at New College, Oxford, of which he became a fellow. He appears to have left the university for the capital about the year 1708; for Swift, in a letter to Stella, dated October the 13th, 1710, thus speaks of him:—"There is a young fellow here in town we are all fond of, and about a year or two come from the university, one Harrison, a little pretty fellow, with a great deal of wit, good sense, and good nature;—he has nothing to live on but being governor to one of the Duke of Queensberry's sons for forty pounds a year*." Fortunately for our young adventurer, Swift early imbibed for him a considerable degree of esteem, and at length seems to have felt for him the affection of a parent.

When Steele closed the Tatler on January the 2d, 1711, Swift advised Harrison to resume the subject, and to write a fifth volume of the Tat-

* Swift's Works, Nichols's edition, vol. xiv. p. 228.

ler, promising him his assistance, and that of Mr. Secretary St. John. Flattered by the proposal, Harrison commenced the undertaking on January the 13th, 1711; on which day the Dean, writing to Stella, mentions the first number in the following terms: "To-day little Harrison's new Tatler came out: there is not much in it, but I hope he will mend. You must understand that upon Steele's leaving off, there were two or three scrub Tatlers came out, and one of them holds on still, and to-day it advertised against Harrison's, and so there must be disputes which are genuine, like the straps for razors. I am afraid the little toad has not the true vein for it *." Harrison obtained likewise the assistance of Henley and Congreve, and continued the work until May the 19th, 1711, at which period fifty-two had been published, and were collected into a volume, which the editor called the fifth of the Tatler. It is greatly inferior, however, to the papers of Addison and Steele, and soon sunk into oblivion.

The regard which Swift professed for our author was about this time productive of an appointment for him, which ought to have been as lucrative as it was honourable; through his interest with Mr. St. John, he procured for him the

* *Swift's Works*, Nichola's edition, vol. xiv. p. 326.

Queen's secretaryship to lord Raby, then ambassador at the Hague. The income of this office should have been full a thousand pounds a year, but government paid him not a groat; and when he returned from Utrecht with the Barrier Treaty in January, 1713, he was not only three or four hundred pounds in debt, but without a farthing in his pocket. Of his extreme penury at this time, Swift has recorded a very striking proof. "Harrison," says he, "was with me this morning, (Jan. 31, 1712-13,) we talked three hours, and then I carried him to court. When we went down to the door of my lodging, I found a coach waiting for him. I chid him for it; but he whispered me, it was impossible to do otherwise; and in the coach he told me, he had not one farthing in his pocket to pay it; and therefore took the coach for the whole day, and intended to borrow money somewhere or other. So there was the Queen's minister intrusted in affairs of the greatest importance, without a shilling in his pocket to pay a coach *."

It is probable, that had Mr. Harrison lived, he would have obtained the revenue to which he was entitled; he survived the incident, however, that we have just quoted, but a fortnight, and died, most sincerely lamented by Swift, on Fe-

* *Swift's Works*, vol. xv. p. 374.

bruary the 14th, 1712-13. The passage in Swift's works, which records the illness and death of this amiable young man, reflects so much honour on the Dean's feelings and benevolence, and forms so pleasing a trait in his character, that I gladly seize the opportunity of presenting it to my readers.

Journal to Stella, February the 12th, 1712-13.
"I found a letter on my table last night, to tell me that poor little Harrison, the Queen's secretary that came lately from Utrecht with the Barrier Treaty, was ill, and desired to see me at night; but it was late, and I could not go till to-day.—I went in the morning, and found him mighty ill, and got thirty guineas for him from Lord Bolingbroke, and an order for a hundred pounds from the treasurer to be paid him to-morrow; and I have got him removed to Knightsbridge for the air. He has a fever and inflammation on his lungs, but I hope will do well.

"13th. *I was to see a poor poet, one Mr. Diaper, in a nasty garret, very sick. I gave him twenty guineas from Lord Bolingbroke, and disposed the other sixty to two other authors, and desired a friend to receive the hundred pounds for poor Harrison, and will carry it to him to-morrow morning. I sent to see how he did, and he is extremely ill; and I am very much afflicted for him, as he is*

my own creature, and in a very honourable post, and very worthy of it. I am much concerned for this poor lad. His mother and sister attend him, and he wants nothing.

“ 14th. I took Parnell this morning, and we walked to see poor Harrison. I had the hundred pounds in my pocket. I told Parnell I was afraid to knock at the door; my mind misgave me. I knocked, and his man in tears told me his master was dead an hour before. Think what grief this is to me! I went to his mother, and have been ordering things for his funeral with as little cost as possible, to-morrow at ten at night. Lord Treasurer was much concerned when I told him. I could not dine with Lord Treasurer, nor any where else; but got a bit of meat toward evening. No loss ever grieved me so much: poor creature!

“ 15th. At ten this night I was at poor Harrison’s funeral, which I ordered to be as private as possible. We had but one coach with four of us; and when it was carrying us home after the funeral, the braces broke, and we were forced to sit in it, and have it held up, till my man went for chairs, at eleven at night, in terrible rain. I am come home very melancholy, and will go to bed *.”

* Swift’s Works, vol. xv. p. 382, 383.

Some parts of this description appeal strongly to the heart, and the lines in Italics shew that Swift was not only active in relieving distress, where his affections were engaged, but that he was charitable from principle: a feature in his conduct which will induce us, if any thing can, to overlook the frequent shades which darken and deform his character.

Mr. Harrison was the author of *The Medicine, a Tale*, in N° 2 of *Steele's Tatler*; the foundation of which, says Sir Richard, "is from a real accident which happened among my acquaintance." A story, however, very similar to this in the leading circumstances, is thus related by Burton in his entertaining folio, called "*The Anatomy of Melancholy*":—"An honest woman, I cannot now tell where she dwelt, but by report an honest woman she was, hearing one of her gossips by chance complain of her husband's impatience, told her an excellent remedy for it, and gave her withall a glasse of water, which when he brawled shee shold hold still in her mouth; and that *tories quoties*, as often as hee chid; shee did so two or three times with good success, and at length seeing her neighbour, gave her great thanks for it, and woulde needs knowe the ingredients, she told her in briefe, what it was, *Faire water*, and no more; for it was not

the water, but her silence, which performed the cure. Let every foward woman imitate this example, and be quiet within dores*."

Harrison has certainly the merit of expanding and improving the tale, but with regard to his versification little commendatory can be said. Beside these verses, he was the author of some poems, which may be found in Dodsley's and Nichols's Collections.

42. GILBERT BUDGELL, the second brother of Eastace Budgell, whose life we have sketched at the commencement of the fourth part of these Essays, was the anther of some elegant verses at the close of N° 591 of the *Spectator*. The paper to which they are appended, and which the annotators conjecture to have been the composition either of our author or his brother, is employed in detailing maxims and cases relative to the passion of love; and the poetry of Gilbert describes, with no common skill and beauty, his ardent, but almost hopeless, attachment for the fair Corinna. Some of the lines remind me of the second and third stanzas of Mrs. Barbauld's exquisite song, "Come here, fond youth, whoe'er thou be,"

* Anatomy of Melancholy, Part iii. sect. iii. mem. iv. subsecot 8.

though the couplets of Budgell are undoubtedly much inferior in point of simplicity and taste.

43. HENRY BLAND, D. D. first headmaster of Eton school, then provost of the College, and afterwards dean of Durham, was the author of a most faithful and elegant Latin translation of Cato's soliloquy, inserted in N° 628 of the *Spectator*. It had usually been attributed to Bishop Atterbury, until Mr. Walpole assured Mr. Nichols "that it was the work of Bland, and that he had more than once heard his father, Sir Robert Walpole, say, that it was he himself who gave that translation to Mr. Addison, who was extremely surprised at the fidelity and beauty of it *."

44. CHARLES DARTIQUENAVE, or, as his name is commonly spelled, *Dartineuf*, the convivial friend of Swift, Steele, and Addison, was celebrated as an epicure and a punster. "He was," say the annotators, "undoubtedly a writer in

* *Spectator*, vol. viii. p. 351, note by Mr. Nichols, 8vo. edit. of 1797. I find that I have not been correct in ascribing a translation of this soliloquy, in vol. i. p. 362, to Atterbury as well as to Bland; a mistake into which I was probably led by a too hasty comparison of the *Biographia Britannica* with the *Variorum* edition of the *Spectator*.

the *Tatler*, though his papers cannot at present be ascertained." Dartiquenave was paymaster of the works; and his connoisseurship in the culinary art, and his labours at the table, have been recorded by Lord Lyttleton, one of whose "Dialogues of the Dead" is between Apicius, an ancient epicure, and Dartineuf, a modern epicure. Of this luxurious mortal the following notice has escaped Swift in his Journal to Stella: "Darteneuf invited me to dinner to-day. Do not you know Darteneuf? That is the man that knows every thing, and that every body knows; and that knows where a knot of rabble are going on a holiday, and when they were there last *." It is not probable that many of my readers will be anxious to ascertain the compositions of a man who appears to have been so completely a slave to the grossest of appetites.

45. RICHARD INCE was educated at Westminster; on leaving which school he became a student of Christ's church, Oxford. That he was a contributor to the Spectator we have the testimony of Steele himself, who, at the conclusion of N° 555, has added the following postscript: "It had not come to my knowledge, when I left off the Spectator, that I owe several excellent sentiments

* Swift's Works, vol. xiv. p. 384.

and agreeable pieces in this work to Mr. Ince, of Gray's-inn." It is to be regretted, that no enquiry has yet been able to discover the papers of Mr. Ince, who was an amiable and accomplished man, and, it is said, particularly conversant in Greek literature.

In 1740, Mr. Ince, through the interest of Lord Granville, who had been his associate at Westminster school, obtained the office of secretary to the comptrollers of army accounts; a place, the duties of which he performed for twelve years with so much courtesy as well as regularity, that he was rewarded not only with the approbation of the public, but with the warmest affection of those whom he immediately employed. On the decease of his brother, Mr. Ince came into the possession of an affluent fortune, which he spent with liberality and elegance, and died on the 13th of October, 1758.

46. CAREY, MR. of New College in Oxford, was, according to the acknowledgment of Steele, an assistant in the Spectator*. His pieces, however, are unknown; and probably, from the length of time which has now elapsed, no enquiry will in future be competent to their detection.

* Spectator, N^o 555.

We have now reached the close of that enumeration, which we professed to give, of those who are known to have contributed, in any degree, to the composition of the Tatler, Spectator, and Guardian. The essays including this series have extended, notwithstanding the adoption of a plan of great brevity, much beyond the limits to which they had originally been circumscribed, owing to the discovery, as the work proceeded, of no less than twelve names, in addition to the number which had been stated in the preface.

The execution of so many miniature sketches must necessarily be attended with considerable difficulty. To compress a volume into a few pages with little injury to the interest and effect, will be pronounced an enterprize of no easy achievement; and where, on the other hand, the materials are trifling or defective, it is an attempt of still greater labour to give them a structure and arrangement which shall gratify the reader. It has been my aim, however, notwithstanding the frequent recurrence of these obstacles, to render the biography of these three essays not only accurate but entertaining; and I have therefore availed myself of every resource, that, consistently with the space to which I have confined myself, seemed likely to impart the stamp of novelty, instruction, or amusement.

As the succession of names has been regulated by the number and importance of the communications, and not by the title of the Paper to which they are attached; it will, in my opinion, prove an useful and satisfactory appendix, to throw into tabular forms, under the appellations of Tatler, Spectator, and Guardian, the respective contributors to these papers, and the comparative quantity of their assistance. Thus the reader will, at one view, perceive by whose labours, and in what proportion, each work was constructed.

TATLER—N° 271.

Contributors.	Entire Papers.	Letters and Parts of Papers.
Steele	188	
Addison	42	
Steele and Addison.....	36	
Swift and Addison.....	1	
Hughes.....	2	5
Swift.....	1	11
Fuller.....	1	
Asplin .....	...	3
Congreve.....	...	1
Twisden .....	...	1
Henley, Anthony .....	...	1
Greenwood .....	...	1
Harrison.....	...	1
Dartiquenave.		
	12	271
		24

BIOGRAPHICAL AND CRITICAL SKETCHES. 377

In this table of the Tatler, I have attributed to Steele all those papers in which, with the exception of Addison, he was an associate with the other contributors; they amount, as the arrangement shews, to twenty-four. The entire essays of Sir Richard, therefore, may be estimated at 164, a proportion of the whole which places in a very striking light his industry, and the fertility of his resources.

SPECTATOR—N° 635.

Contributors.	Entire Papers.	Letters and Parts of Papers.
Addison.....	274	
Steele	240	
Budgell.....	37	
Hughes	11	13
Grove.....	4	
Pope.....	2	1
Parnell.....	2	
Pearce.....	2	
Martyn.....	2	
Byrom.....	2	
Swift	1	1
Brome	1	
Francham.....	1	
Dunlop	1	
Hardwicke.....	1	
Fleetwood	1	
Tickell .....	...	2

SPECTATOR—N° 635—*Continued.*

Contributors.	Entire Papers.	Letters and Parts of Papers.
Philips .....	...	2
Eusden .....	...	4
Henley, John.....	...	2
Shepheard, Miss.....	...	2
Perry, Mrs.....	...	1
Heywood.....	...	1
Watts .....	...	1
Weaver.....	...	1
Parker .....	...	1
Golding .....	...	1
Harper.....	...	1
Motteux.....	...	1
Budgell, Gilbert .....	...	1
Bland .....	...	1
Ince.		
Carey.		
Anonymous,.....	53	
	635	35

The numbers in this table of the Spectator, which the letters and parts of papers contributed to form, are ascribed to Addison, or to Steele, as they respectively assisted in their construction. In the Tatler and Guardian, the annotators have constantly given to Steele those papers for which no other owner could be found; and in the Spectator they have allotted him every one to which

the initials T, or R, are annexed; though the former letter is generally supposed to imply that the number was merely *transcribed*. Independent of this appropriation, however, and although curiosity and enquiry have not been deficient in their researches, there are fifty-three papers in the Spectator, of which the authors are totally unknown. It is probable that several of them are the compositions of Budgell and Tickell.

GUARDIAN—N° 176.

Contributors.	Entire Papers.	Letters and Parts of Papers.
Steele	82	
Addison	53	
Berkeley.....	14	
Pope	8	
Tickell.....	7	
Budgell.....	2	
Hughes	2	
Parnell	2	
Gay	1	
Young	1	
Philips.....	1	
Wotton	1	
Birch	1	
Bartelett.....	1	
Eusden .....	...	3
Pearce .....	...	1
Rowe .....	...	1
	176	5

PART V.

ESSAY.

OBSERVATIONS ON THE EFFECTS OF THE TATLER, SPECTATOR, AND GUARDIAN, ON THE TASTE, LITE- RATURE, AND MORALS OF THE AGE.

To the periodical writings of Steele and Addison, we are indebted for a most faithful and masterly delineation of the taste, the manners, and morals, which prevailed during the eventful reign of Queen Anne; a portrait, indeed, by many degrees more highly finished than any which can be produced of preceding or subsequent periods. Of this picture a reduced, but, we hope, an accurate copy, will be found in our introductory essay, where we have endeavoured to present a clear, though compressed, view of literature and manners as they existed in 1709.

That it was the constant endeavour of Steele and Addison to correct the vices, ridicule the follies, and dissipate the ignorance which too generally prevailed at the commencement of the

eighteenth century, equally appears from their professions, and the tendency of their productions. This great, this noble object, the *Spectator* ever holds in view; and he has taken an early opportunity of expressing, in the most clear and decided language, what were his views and wishes, and what were the means which he had adopted for the purpose of carrying his intentions into execution. "I shall endeavour," he observes, "to enliven morality with wit, and to temper wit with morality, that my readers may, if possible, both ways find their account in the speculation of the day. And to the end that their virtue and discretion may not be short, transient, intermitting starts of thought, I have resolved to refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly, into which the age is fallen. The mind that lies fallow but a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture. It was said of Socrates, that he brought philosophy down from heaven, to inhabit among men; I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses *."

* *Spectator*, N° 10.

Of the success which attended the efforts of Steele and Addison, in the reformation and improvement of their own immediate age, nothing can afford so decisive a proof as the opinions of contemporaries competent to form a just estimate of the result of their labours. Fortunately, it is in our power to refer to two productions of this kind, the first of which was published on the close of the Tatler, and the second on the death of Sir Richard Steele: they afford a very striking and satisfactory detail of the salutary effect of the Tatlers, Spectators, and Guardians, in ameliorating the morals of society, and in accelerating the progress of intellectual acquirement.

To Gay, there is every reason to suppose, we are indebted for the description of the moral influence of the Tatler. After regretting the recent decease of Isaac Bickerstaff, Esq. he adds, "to give you my own thoughts of this gentleman's writings, I shall in the first place observe, that there is this noble difference between him and all the rest of our polite and gallant authors: the latter have endeavoured to please the age, by falling in with them, and encouraging them in their fashionable vices and false notions of things. It would have been a jest, some time since, for a man to have asserted that any thing witty could be said in praise of a married state;

or that devotion and virtue were any way necessary to the character of a fine gentleman. Bickerstaff ventured to tell the town that they were a parcel of fops, fools, and vain coquettes; but in such a manner as even pleased them, and made them more than half inclined to believe that he spoke truth.

"Instead of complying with the false sentiments or vicious tastes of the age, either in morality, criticism, or good-breeding, he has boldly assured them, that they were altogether in the wrong, and commanded them, with an authority which perfectly well became him, to surrender themselves to his arguments for virtue and good sense.

"It is incredible to conceive the effects his writings have had on the town; how many thousand follies they have either quite banished, or given a very great check to; how much countenance they have added to virtue and religion; how many people they have rendered happy, by showing them it was their own fault if they were not so; and lastly, how entirely they have convinced our fops and young fellows of the value and advantages of learning.

"He has indeed rescued it out of the hands of pedants and fools, and discovered the true method of making it amiable and lovely to all mankind. In the dress he gives it, it is a most wel-

so agreeably ridiculed, that it grew painful to no man to part with his beloved follies; nor was he easy till he had practised those qualities which charmed so much in speculation. Thus good nature and good sense became habitual to their readers. *Every morning they were instructed in some new principle of duty, which was endeared to them by the beauties of description, and thereby impressed on their minds in the most indelible characters.*

“ Such a work as this, in a Roman age, would have been more glorious than a public triumph : statues would have been raised, and medals have been struck, in honour of the authors. Antiquity had so high a sense of gratitude for the communication of knowledge, that they worshipped their lawgivers, and deified the fathers of science. How then must they have acknowledged services like these, where every man grew wiser and better by the fine instruction *.”

These contemporary testimonies are such as fully prove that the noble plan which Addison and Steele had formed for the reformation and instruction of their fellow-subjects, was rapidly and extensively carried into execution, and that

* An Essay, sacred to the Memory of Sir Richard Steele. Originally printed, immediately after his death, in the British Journal, or the Censor, Sept. 13th, 1729.

they had the felicity of themselves witnessing in part the amelioration to which they so largely contributed.

It will be necessary and useful, however, to dwell somewhat more minutely upon the improvements which *taste* and *literature*, *manners* and *morals*, received from these celebrated writers, who, in fact, produced a new era in that most important of all concerns, the diffusion of practical knowledge and philosophy.

The acquisition of a popular relish for elegant literature, may be dated, indeed, from the period of the publication of the *Tatler*; to the progress of this new-formed desire, the *Spectator* and *Guardian* gave fresh acceleration; nor has the impulse, which was thus received, for a moment ceased to spread, and propagate its influence through every rank of British society. To these papers, in the department of polite letters, we may ascribe the following great, and never to be forgotten obligations. They, it may be affirmed, first pointed out in a popular way, and with insinuating address, the best authors of classical antiquity, and of modern times, and infused into the public mind an enthusiasm for their beauties: they, calling to their aid the colouring of humour and imagination, effectually detected the sources of bad writing, and exposed to never-

dying ridicule the puerilities and meretricious decorations of false wit and bloated composition ; they first rendered criticism familiar and pleasing to the general taste, and excited that curiosity, that acuteness and precision, which have since enabled so many classes of readers to enjoy, and to appreciate with judgment, the various productions of genius and learning.

To the essays of Addison, in particular, are we likewise indebted for the formation of a style, beyond all former precedent pure, fascinating, and correct ; that may be said to have effected a revolution in our language and literature, and which, notwithstanding all the refinements of modern criticism, is still entitled to the praise of a just and legitimate model.

In the Spectator, moreover, was the public first presented with a specimen of acute analysis in the papers on the sources and pleasures of the imagination ; they form a disquisition which, while it instructed and delighted the unlearned reader, led the way, though the arrogance of the literati of the present day may disclaim the debt, to what has been termed by modern ostentation, *philosophical criticism*.

To the circulation of these volumes also may be ascribed the commencement of a just taste in the fields of fancy and picturesque beauty ; the

critique on Milton, the inimitable ridicule on the gothic style of gardening, and the vivid descriptions of rural elegance, the creations either of nature or of art, which are dispersed through the pages of the Tatler, Spectator, and Guardian, soon disseminated more correct ideas of simplicity in the formation of landscape, and more attractive views of sublimity and beauty in the loftier regions of true poetry.

In fact, from the perusal of these essays, that large body of the people included in the middle class of society, first derived their capability of judging of the merits and the graces of a refined writer, and the nation at large gradually, from this epoch, became entitled to the distinguished appellations of literary and critical; the readers of the Spectator had been thoroughly imbued with the fine enthusiasm for literature which characterized the genius of Addison; they had felt and admired the delicacy, the amenity, and the purity of his composition, and were soon able to balance and adjust by comparison the pretensions of succeeding candidates for fame. "We read among the Persian fables of Sadi," remarks an ingenious author, "of a swimmer, who, having found a piece of common earth, was astonished at its fragrance, and enquired if it were musk or amber? 'No,' replied the perfumed

mould, ‘ I am nothing but common earth; but roses were planted on my soil, and their odorous virtues have deliciously penetrated through all my pores. I have retained the infusion of sweetness; I had otherwise been but common earth.’

—Sadi ingeniously applies this poetical incident to the effect his mistress produces over him. We may also apply it to an essay of Addison, which, like the roses on the common earth, impregnates with intellectual sweetness an uncultivated mind *.”

If in taste and literature such numerous benefits were conferred upon the people through the medium of these papers, of still greater importance were the services which they derived from them in the department of *manners* and *morals*. Both public and private virtue and decorum; indeed, received a firmer tone and a finer polish from their precepts and examples; the acrimony and malevolence that had hitherto attended the discussion of political opinion, were in a short time greatly mitigated; and the talents which had been almost exclusively occupied by controversy, were diverted into channels, where elegance and learning mutually assisted in refining and purifying the passions.

* D’Israeli’s Essay on the Manners and Genius of the Literary Character, p. 169, 170.

As nothing tends to debauch a nation more than the grossness of its public amusements, nor is, indeed, a greater test of its delinquency; so nothing can be more essential to its improvement, than the reformation of the abuses which had rendered them so noxious to morality. This arduous task, we have already seen, was undertaken by the authors of the Spectator with uncommon zeal and perseverance; and their success, we are happy to add, was commensurate to their exertions. Not only were the diversions of the metropolis chastened and refined by their endeavours; but even those of the country, if not more licentious, still ruder and firmer rooted than the amusements of the capital, submitted with deference to the same friendly correctors. Of this a very remarkable proof may be drawn from N° 173 of the Spectator, which is employed in ridiculing the very absurd, but then common, diversion of grinning for a ring; the paper was occasioned by the advertisement of such a contest to be exhibited on the 9th of October, 1711, on Coleshill-heath, in Warwickshire; but, remarks the annotator, "this number had such an effect, that immediately on publishing it, the proposed grinning match was laid aside; with such respect were the Spectator's admonitions received in those days, even in a distant county *!"

* Spectator, vol. iii. edit. of 1797, p: 29, note.

The work of public reformation must, however, in order that it may be permanent, rest on the basis of private virtue; the authors, therefore, of the essays which we are commenting upon, found it necessary to pay minute attention to the conduct of individuals, and the duties of domestic life. In the Tatler, Steele commenced, and carried on with unwearied vigour, a most successful attack upon duelling and gaming; and he had the satisfaction, as he himself declared, of seeing the latter vice, more especially, give way before the weapons which he employed for its destruction.

Excess in the pleasures of the bottle, an unbounded licentiousness in gallantry, and a general addiction to swearing, even upon the most frivolous occasions, were vices also more than usually prominent at the commencement of the eighteenth century, and met with perpetual and unsparing censure in the pages of our essayists. That they were rendered less frequent and less gross by the admonitions and interesting examples which the Spectator daily conveyed, both contemporary and subsequent testimony have fully proved. It was, indeed, principally owing to the labours of Steele and Addison, that the deterioration, which the manners of the English had suffered from the debauched court of Charles the Second, was arrested in its career, and the

reproach of unparalleled profligacy, finally, it is to be hoped, obliterated from the definition of our national character.

To the proprieties of dress, conversation, and domestic manners, Steele in particular paid great attention. From him the ladies learned to form a due estimate of the value of time, and to deem the labours of the toilet of subordinate consideration. Through his salutary satire conversation became less frivolous among the fair sex, less gross and sensual among the men, and, owing to the very numerous instances which, on the one hand, he has happily drawn of social and domestic happiness, the result of mutual deference and the minor virtues, and, on the other, of daily and hourly vexation and misery, the consequence of mere negligence and unguarded temper, he contributed most essentially to augment and multiply the sources which render family connections and general society productive of benevolence, kindness, and affection.

How great and early were the advantages which the female world derived from the precepts and the animating examples that Sir Richard so frequently presented to its view, may be estimated by the following lines, which paint very faithfully and distinctly many of the happy improvements that were the first fruits of his periodical labours. The verses are taken from a sa-

tire, published in the year 1712, by Mr. Newcomb, and entitled "Bibliotheca; a Poem, occasioned by the Sight of a Modern Library.*" The bard is describing the progress of OBLIVION, whose triumphs are suddenly arrested by the lucubrations of our author.

Still to proceed the Goddess try'd,
Till STEELE's immortal works espy'd;
Trembling her dreaded foe to view,
She sunk, and silently withdrew,
While Sarum's labours, round her spread,
Sustain and prop her drowsy head.

Hail, mighty name ! of all thy pen
Has dropt, to charm both gods and men,
Time nor oblivion e'er shall boast
One line or single period lost !
Improving youth, and hoary age,
Are better'd by thy matchless page ;
And, what no mortal could devise,
Women, by reading thee, grow wise.
Divines had taught, and husbands rav'd,
Now threat'ned, then as poorly crav'd ;
But, spite of all, the stubborn dame
Remain'd our curse, and still the same ;
Modish and flippant as before,
The smoothing paint and patch are wore ;
Two hours each morning spent to dress,
And not one ounce of tea the less :
While the provoking ideot vows
Her lover fairer much than spouse.

* The entire Poem may be seen in Nichols's "Select Collection," vol. iii. p. 20, *et seq.* but is there erroneously ascribed to Dr. King; a mistake which is corrected, and some account given of Mr. Newcomb, vol. iv. p. 335-6.

Great Socrates but vainly try'd
To sooth the passions of his bride ;
Her female empire still she holds,
And as he preaches peace, she scolds :
In vain he talks, in vain he writes,
One kissing, while the other bites ;
Precepts with her, and moral rules,
Are only gins to hamper fools ;
And, preach and dictate what he will,
Madam persists, Xantippe still.
But wedlock by thy art is got
To be a soft and easy knot ;
Which smiling spouse and kinder bride
Now seldom wish should be unty'd ;
Think parting now the greatest sin,
And strive more close to draw the gin :
Taught by those rules thy pen instils,
Nobly to conquer human ills ;
The female sufferer now sustains
Each mournful loss with lessen'd pains ;
A week is now enough to pine,
When puking lap-dog cannot dine ;
While grief as real swells her eyes
When spouse, as when her parrot, dies.
The fop no longer shall believe
Sense ty'd to every modish sleeve,
Nor, conscious of his wants, presume
To measure merit by perfume ;
That courage in Pulvilio dwells,
The boldest he, who strongest smells ;
To prove his sense, no longer bring
The doughty proofs of box and ring ;
Strongly professing ne'er to know
An ass concealed beneath a beau ;
Each taught by thee, shall hence confess
Virtue has no regard for dress ;

That the bright nymph as often dwells
 In homely bays as rural cells ;
 And in a ruff as fairly shin'd,
 As now to modern peak confin'd ;
 Blushing, thus half expos'd to view,
 Both herself and mistress too.

The widow, pining for her dear,
 Shall curse no more the tedious year ;
 In sighs consume each pensive day,
 Nor think it long from June to May.
 See how the pensive relict lies,
 Oppress'd with spouse's fate, and dies ;
 That Betty with her drops in vain
 Recalls her flying soul again ;
 No colour now so fair appears,
 As is the sable vest she wears,
 To be her only garment row'd,
 Till death exchange it for a shroud,
 And her cold ashes kindly place
 Once more within her lord's embrace.

The ladies, pleas'd with thee to dwell,
 Aspire to write correct, and spell :
 We scarce behold, though writ in haste,
 Five letters in a score misplac'd ;
 Marshall'd in rank they all appear,
 With no front vowels in the rear,
 Nor any, out of shame or dread,
 Skulking behind, that should have led ;
 In every line they now demur,
 'Tis now no longer, *Wurthee Sun* ;
 With half our usual "care" and pain,
 We both unravel and explain,
 Nor call in foreign aid to find,
 In mystic terms, the fair-one's mind.

Maintain, great Sage, thy deathless name,
 Thou can'st no wider stretch thy fame,

Till, gliding from her native skies,
Virtue once more delighted flies,
By each adoring Patriot own'd,
And boasts herself by thee enthron'd.

To the facility which Steele possessed of sketching, in a most spirited and masterly manner, every variety of female character, a talent which we have particularly noticed in a former part of these essays *, the revolution in the conduct and acquirements of the ladies, which Mr. Newcomb has thus pleasantly celebrated, may, in a great measure, be ascribed. He was, it is true, powerfully assisted by the wit and humour of Addison; but still the guardianship of the fair sex seems more immediately to have been entrusted to Sir Richard, who has placed their vices, their foibles, and their virtues, in every point of view that might probably contribute to the great end which he had ever in prospect, the perfection of the most amiable and lovely part of creation.

Nor were the admonitions of the Spectator confined to topics merely of a moral or ethic nature, or to the regulation of manners and social intercourse; the weightier and more awful concerns which religion should awaken in the human breast, were never treated in a way better

* See vol. i. p. 259.

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calculated to amend the heart, and inform the understanding of the multitude, than by Addison in his Saturday papers. These admirable essays, while they excited and kept alive attention by their beauty of diction and felicity of illustration, and by the benevolent and tender enthusiasm which animated their pages, at the same time very powerfully elevated and expanded the mind, by the dignity of their theme and the purity of their sentiments; an union of qualities which strongly recommended them to readers of all classes; for by appealing to the general feelings of our nature, they alike fascinated the simple and the devout, the learned and the refined, who to an extent hitherto perhaps unequalled, agreed in applauding their execution, and profiting by their subject.

The result, indeed, of the publication of the Tatler, Spectator, and Guardian, has been of the first national importance. The diffusion of private virtue and wisdom must necessarily tend to purify and enlighten the general mass; and experience in every age has proved, that the strength, the weight, and prosperity of a nation, are better founded on knowledge, morality, and sound literature, than on the unstable effects of conquest or commerce. Rational liberty, indeed, can only be supported by integrity and

ability; and it is of little consequence to the man who feels for the honour of his species, and who knows properly to value the character of a free-man, that his country has stretched her arms over half the globe, if, at the same time, she be immersed in vice, in luxury, and sensuality, and subjected to the debasing caprices and controul of tyranny.

It is but just, therefore, to infer, that the periodical writings of Addison and of Steele have contributed more essentially to the national good, to the political influence even, and stability of the British empire, than all the efforts of her warriors, however great or glorious *. By expanding the intellect, and improving the morals of the people, by promoting liberal education and free enquiry, they have enabled the public

* I wish here to observe with David Williams, that "it is not intended to insinuate, that military fame and power are not fully purchased by the talents and dangers of their acquisition, as well as by the temporary benefits arising from them. But the effects of all military events participate the nature of all violence; they require a perpetual recurrence to violence at short intervals; whereas the inventions and measures of genius are as extensive as the world, and never require the commission of evil that good may come. Warriors and writers should be associated as Seneca associates Scipio and Cato;—*Alter enim cum hostibus nostris bellum, alter cum moribus gessit.*—The difference between men of genius and heroes is generally that of wis-

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to understand, and to appreciate duly, the principles of genuine liberty; and consequently to value highly, and to defend strenuously, the constitution under which they live. They have, by directing and invigorating the energies of society, given a manly tone to the national character; an effect which can never be elicited beneath the clouds of ignorance and immorality, and which depends not upon the abilities of a few solitary statesmen, or the fleeting consequences of military prowess, but upon the majority of the people thinking and acting justly for themselves, from that knowledge of political good, and that rational love of their country, from those pure principles and virtuous motives, which could only have been disseminated through the medium of writers, who, like the authors of the Spectator, have permanently and extensively

DOM and COURAGE. Wisdom prevents evil, courage removes it.

"The ascendancy, or power of genius, in the formation of opinions and manners, is, only in some situations, inferior to that of government and law. In free governments it takes the lead, and always forms the spirit of the nation.

"In England, what a contrast before and after the REVOLUTION! Before that event BACON stood nearly alone, literature being occupied by theological controversy. Who can describe the effects of its subsequent emancipation, or the principles, the morals, the taste, and the prosperity of the country." *Claims of Literature*, p. 20, 21, 33, 34.

exerted their moral and intellectual influence over the general mind.

In short, if we compare the state of society, private and public, as it existed previous and subsequent to the appearance of Addison and Steele, we shall not for a moment hesitate to assert, not only that Great Britain is indebted to these illustrious writers, for a most salutary revolution in the realms of literature and taste, for a mode of composition which in a mere literary view has been of great and progressive utility; but that a very large portion of the moral and political good which she now enjoys, is to be ascribed to their exertions—to efforts which entitle them to the glorious appellations of genuine patriots and universal benefactors.

THE END.

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